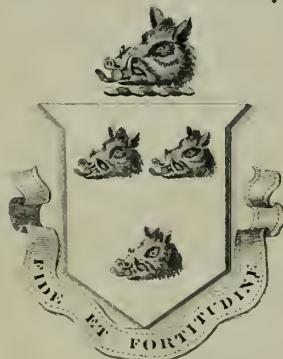




Accessions
149.914

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Thomas Bennett, Boston.

Boston Public Library.

Received, May, 1873.

Not to be taken from the Library.

Printed from copy

1794 - For the 1st time
in India -

1795 - The 2nd time

1796 - Printed

Aug 1797 - From the Author

1798 - Printed again - New Ed.

1799 - Capell's - At the Author's

1800 - Mrs Montague - 1799 -
1801 - At the Author's

1802 - At the Author's

1803 - Mrs Fletcher - Printed 1794

1804 - Shakespeare - on wood - Printed by W. H. Harvey - 1795 & thereafter

1

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Is this particular
of Smith's letter N^o 10.
from Pittman's sale? I believe so.
whose copy before that? See sig
T.S." in pencil in the early
part of the Dr.

List of Illustrations in this Volume

Portraits.

		<u>Drawn</u>	<u>Eng'd</u>	<u>Publ'd</u>
Shakespeare, Portrait of in Title Page.	-	-	-	Matthew Prior 1714
do	do	2	The painted Thursten. Thompson. Whittington	
Jensen; do	- opposite lines by W. S. proof			
do	do - in the collection	J. Oliver. J. Knoblauch. J. B. Kneller	1750	of Dr. Mead
Shakespeare, do - on wood	W. Harvey. Thompson.			
do between the Dramatic Muse	A. Brants. James Shaw. Boydell 1790	} & the Genius of Painting	}	}
do. Port. with Poem. Marshall.				
do, do,	-	-	Delatte. J. Hall. 1786	
do, do, -	-	-	-	do.
do, do,	-	-	C. Warren. G. Harsteley 1800	
do, do,	-	-	Gravelot. -	
do, do, from the engr. in poss. of W. Hecht.	-	-	G. Hartree. G. Hartree	
do, do, in poss. of Mr. Ricill.	-	-	J. Kneller. 1747.	
do, do,	-	-	J. Hall. 1777.	
do, do,	-	-	Audinet, Harrison & Co. 1794	
do, do, engr. in poss. of Taylor.	-	-	Taylor of Chancery 1794	
do, do, engr. in poss. of Cook.	-	-	Wm. Cook. -	
do, do, engr. in poss. of Mr. Richardson.	-	-	Thursten. C. Warren. J. Hall 1800	
do, do,	-	-	-	
do, do,	-	-	Hudley. Warre & Hars 1800	
do, do,	-	-	J. Cook. -	
do, do,	-	-	Gardiner. J. Good 1793	
do, do,	-	-	-	

		Diana, Aug ² Pub ³ .
Shakspeare.	Po ^r ' of, from orig ⁿ in poss of W. Cosway.—	Zuccaro. Han ^b Giusto & Han ^b Giac.
do.	do.	J. Smith
do.	do, in poss of the Marquis of Buckingham	R. Cooper.
do,	do,	H. J. Fox. Madell & W.
do,	do, "His true Effigie" from the Monumental Bust, at Stratford-upon- Avon, with remarks by J. Butler	J. Phillips. W. Ward. J. Butler. ¹⁸
Shakspear's Monument		Settrington & Russell.
do,	do,	R. D. Wheeler. J. G. Taylor. ^{1806.}
do,	do, in the church at Stratford-upon-Avon	Proyelle. Meagle. Proyelle.

Commentators.

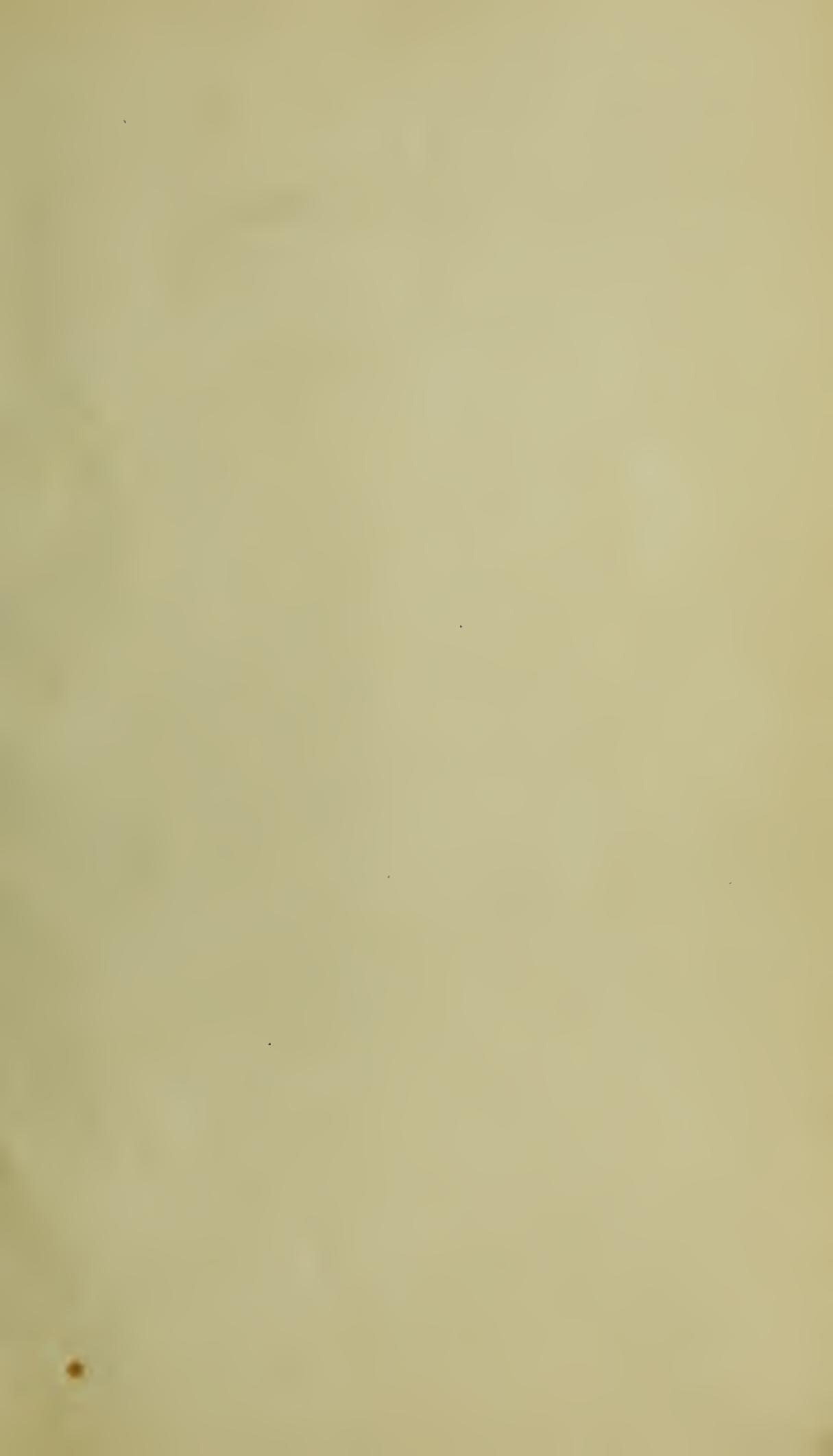
George Stevens, Y.R. & Bishop,	Dr. Anne Aug ^t 1816
Geoffrey Chaucer, Vic ^t of, in the Collection of Sir Thomas Hanmer	Loffeux. J. Hodges. Mr Murray 1816
Nich ^l . Farmer Dr. Vic ^t of	G. Kinney. J. Jones. J. Lewis 1785
de,	- J. Hodges. J. Murray
de,	- J. Harding. Kinley. J. Harding.
C. Malone. de.	Sir J. Reynolds. Bartoloni. J. Bell 1787
Mr Thomas Hanmer, do, Aug ^t in poss. of Sir C. Baubury	Delattre. J. Bell.
Edu ^d Capell	de, Auker Smith. J. Bell.
W ^r Montague.	de, J. Murray
Nicholas Ronz.	de, - - -
W ^r Sene	de, Sir J. Reynolds. Bartoloni. J. Harding
Warburton, Bishop of Gloucester, Vic ^t of.	— Auker Smith. J. Bell.

Contemporary Personages.

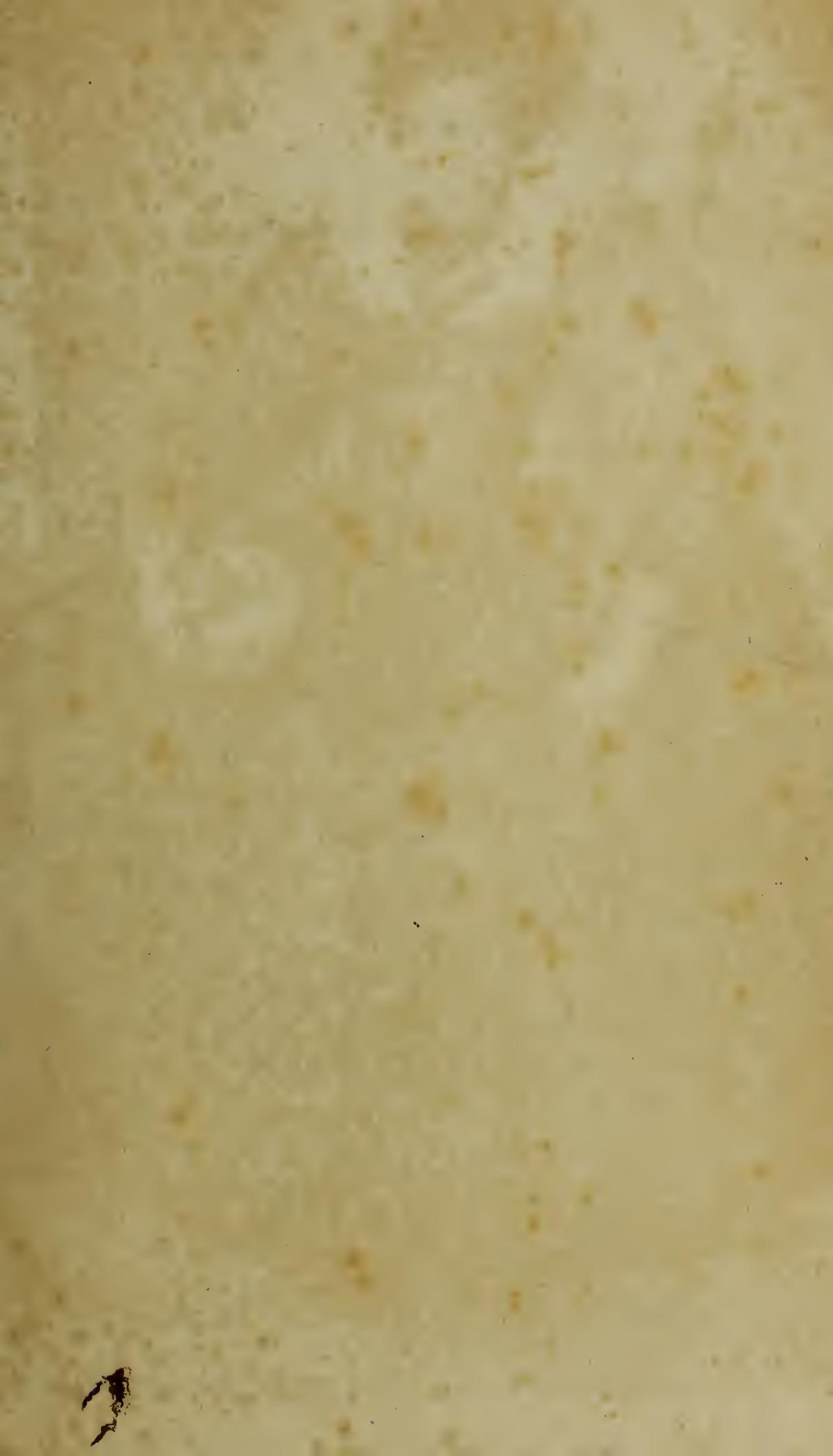
Queen Elizabeth, Portr.	Diana	Jug ² Pub ² .
do,	do,	J. Milton J. Mal-
Francis Beaumont, do,	---	l. Oliver C. Jarvis S. Wood
Iho Fletcher, do,	---	Audrey ¹⁷⁹ Harris

Drama Log's Part

Shakespeare's House, with Pictures
of "Prest", with Prospective fee
engaged by C. W.









ER SACRED MAJESTY (Queen Elizabeth), IN THE SUPERB DRES
IN WHICH SHE WENT TO ST PAUL'S, TO RETURN THANKS FOR THE
DEFEAT OF THE SPANISH ARMADA.

Engaged by Charles Turner from the extreme rare Print by Crispin de Passe, after a Drawing by Isaac Oliver

2

MEMOIRS,
COMMENDATIONS, PORTRAITS,
POEMS, ESSAYS,

&c. &c. &c.

OF, AND RELATING TO,

Mr. William Shakespeare.



Vol. II.

WITH CORRECTIONS, ANNOTATIONS, AND ILLUSTRATIONS,

BY

JOHN BRITTON, F. S. A.

LONDON :

PRINTED FOR ISAAC JAGGARD AND ED. BLOUNT. 1623.

REPRINTED BY E. AND J. WRIGHT, FOR VERNOR AND HOOD.
1808.

G 4050

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Castalia

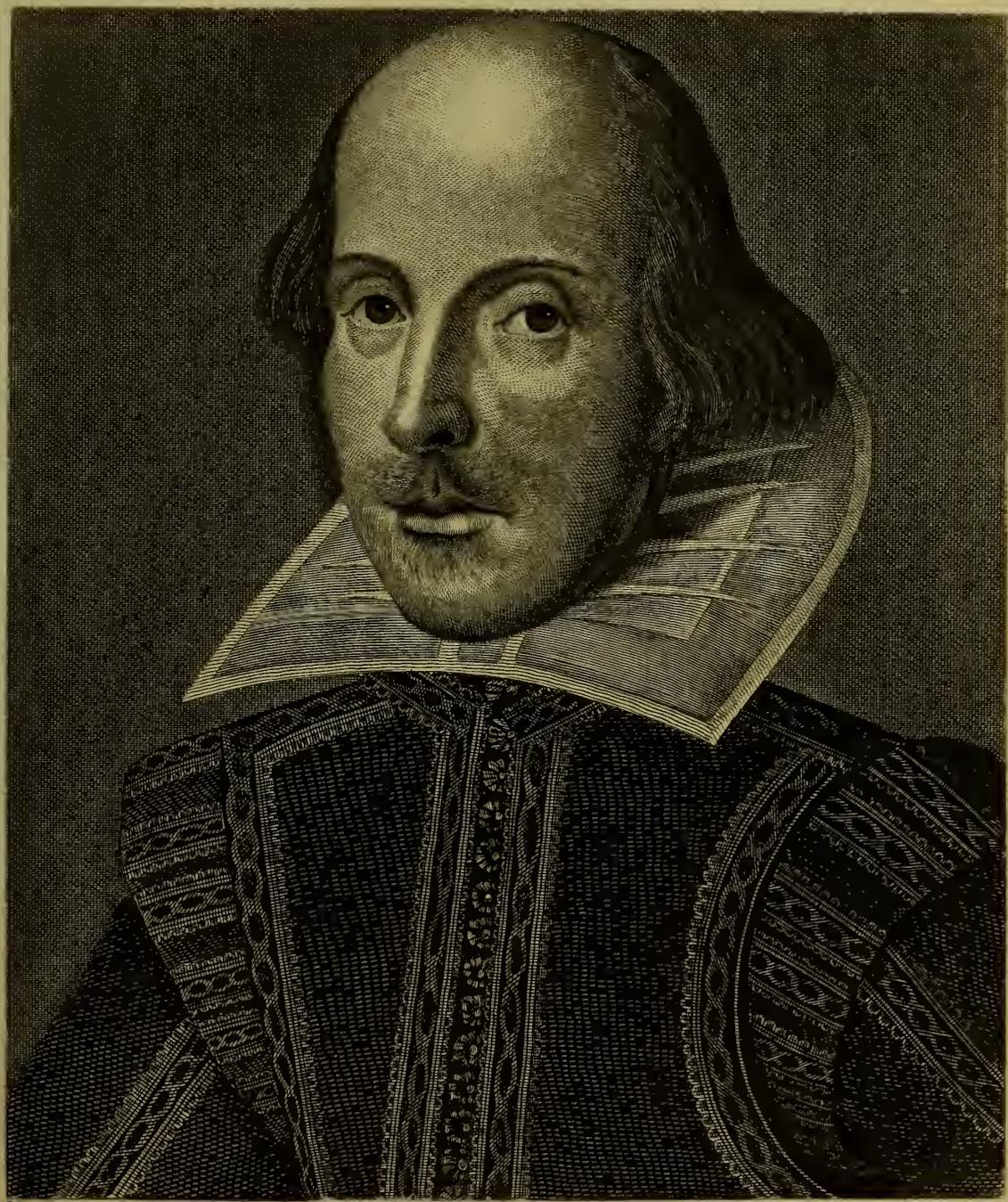
149.914

Aug, 1878

3

MR. WILLIAM
SHAKESPEARES
COMEDIES,
HISTORIES, &
TRAGEDIES.

Published according to the True Originall Copies.

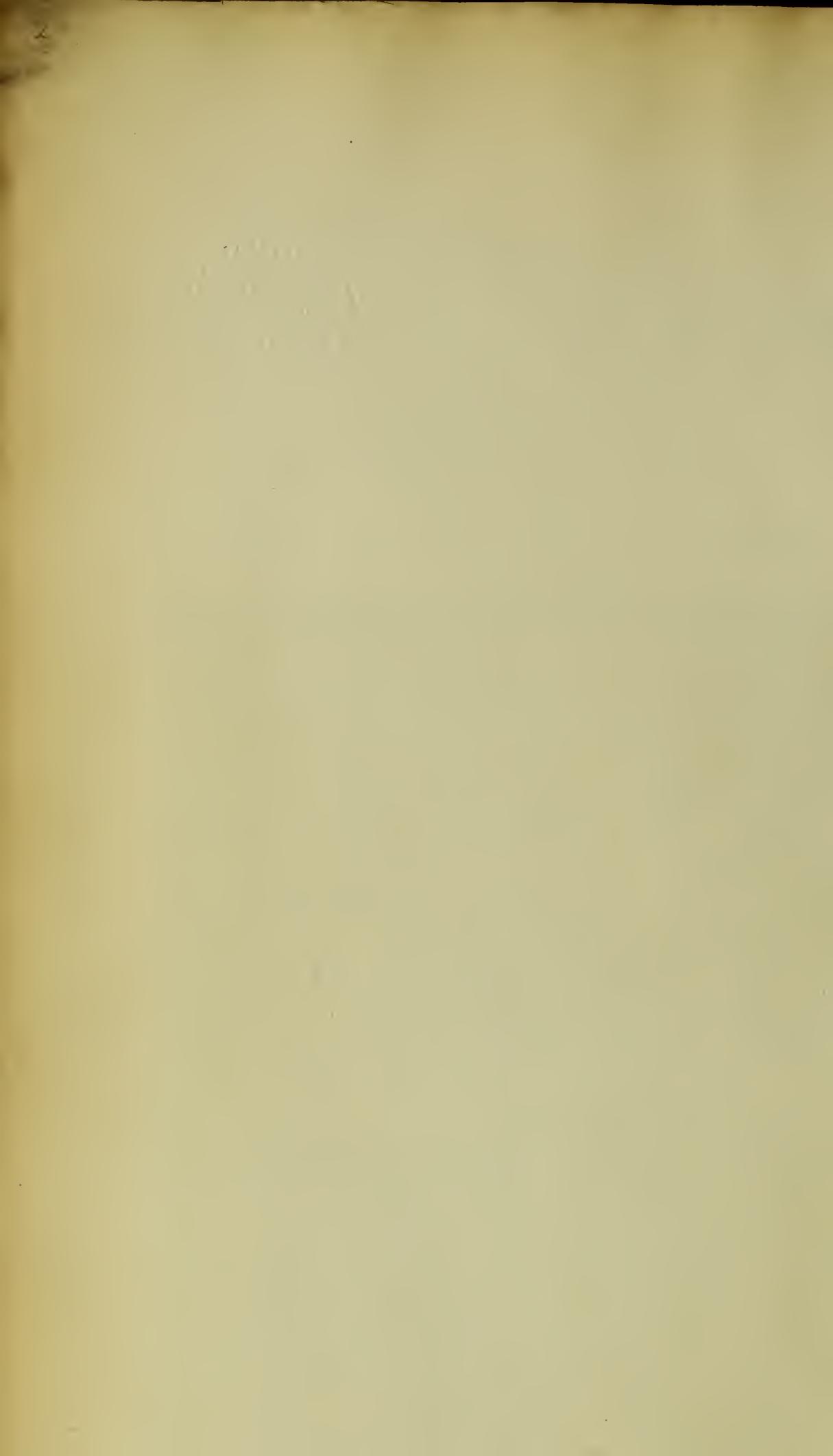


Martin Dros hout sculpsit London.

L O N D O N

Printed by Isaac Iaggard, and Ed. Blount. 1623.

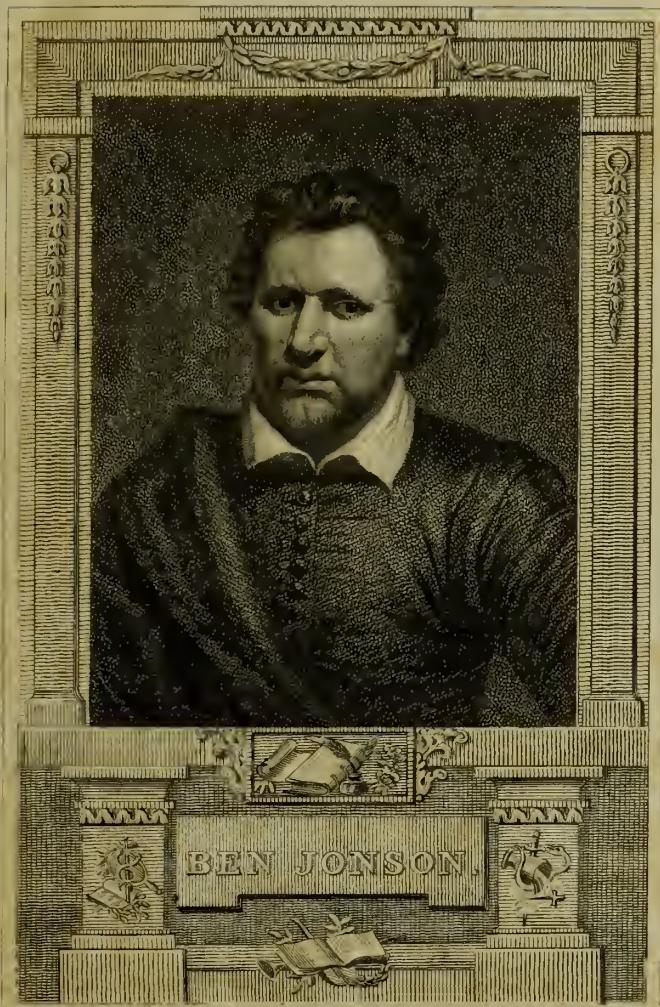
EDWARD WHITMAN



To the Reader.

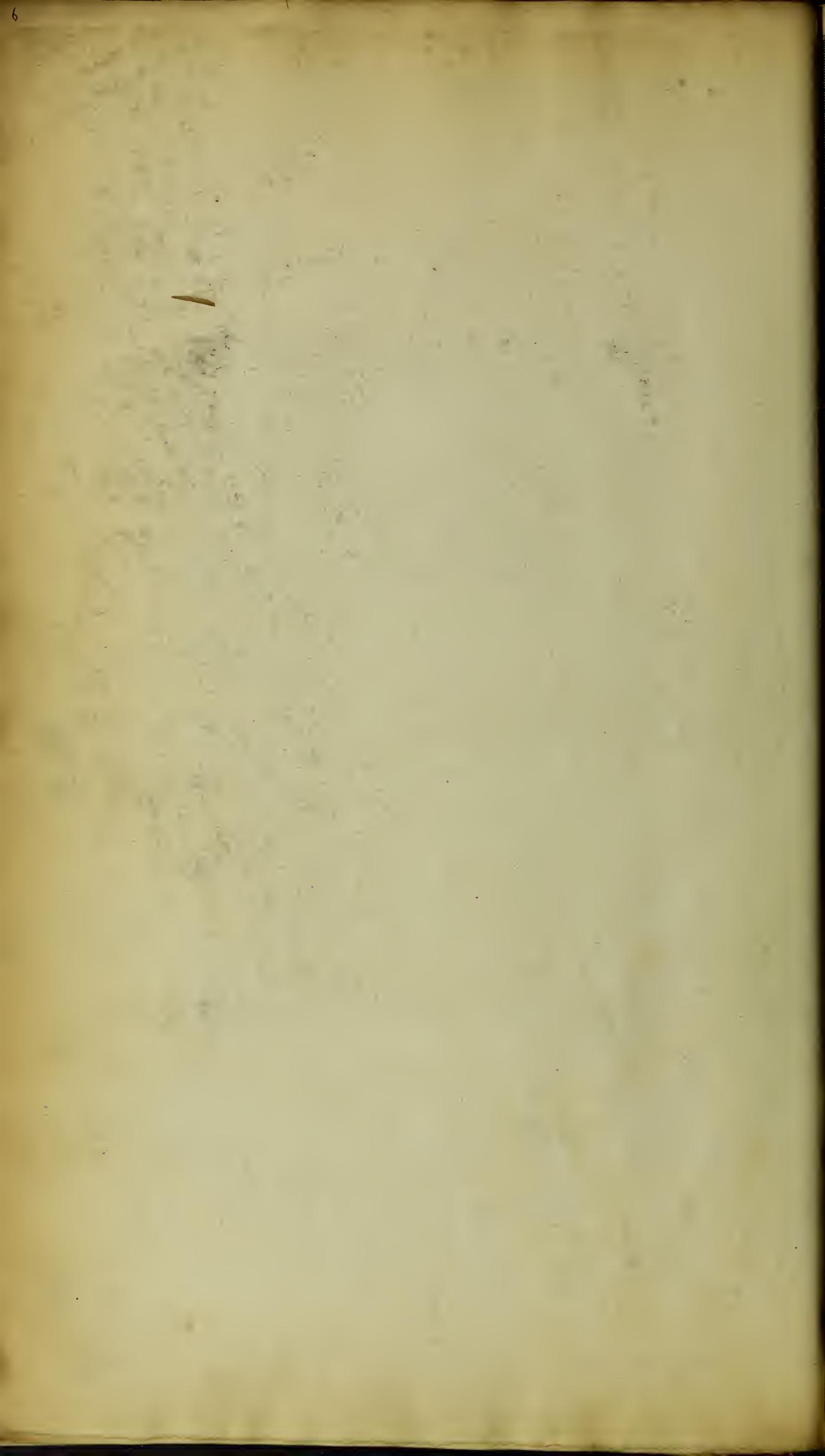
This Figure, that thou here seeſt put,
It was for gentle ſhakespeare cut ;
Wherein the Grauer had a ſtrife
with Nature, to out-doo the life :
O, could he but haue drawne his wit
As well in braſſe, as he hath hit
His face ; the Print would then ſurpaſſe
All, that vvas euer vvirit in braſſe.
But, ſince he cannot, Reader, looke
Not on his Picture, but his Booke.

B. I.

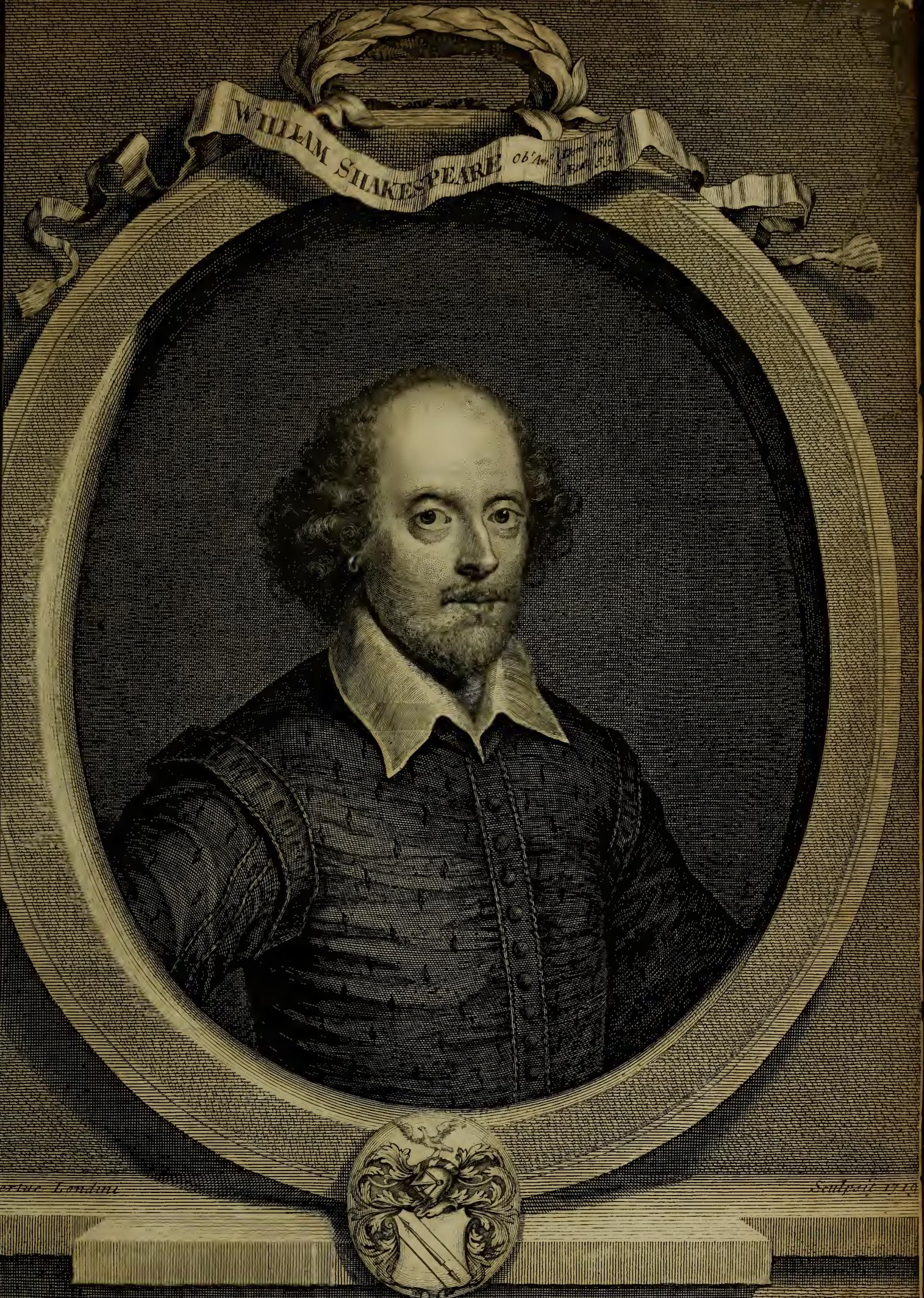


Engraved by Evans, from an Original Painting in the possession of James Boaden Esq.

Published April 1st 1808, by Mathews & Leigh.



WILLIAM SHAKESPEARE
ob' A. 1616. April 25.



Shakespeare ! such thoughts immutable shine,
Drest in thy Words, thy Fancy seems Divine.
Tis Nature's Mirrour where she views each Grace,
And all the various Features of her Face .

Done from the original work in the Possession of Robert Rich of the Inner Temple Esq:

T O T H E M O S T N O B L E
A N D
INCOMPARABLE PAIRE
O F B R E T H R E N .

W I L L I A M

Earle of Pembroke, &c. Lord Chamberlaine to the
Kings most Excellent Maiesty.

A N D

P H I L I P

Earle of Montgomery, &c. Gentleman of his Maiesties
Bed-Chamber. Both Knights of the most Noble Order
of the Garter, and our singular good
L O R D S .

Right Honourable,

WHilst we studie to be thankful in our particular, for
the many fauors we haue receiuied from your L.L
we are fayne vpon the ill fortune, to mingle
two the most diuerse things that can bee, feare,
and rashnesse; rashnesse in the enterprize, and
feare of the successe. For, when we valew the places your H.H.
fustaine, we cannot but know their dignity greater, then to descend to
the reading of these trifles: and, vwhile we name them trifles, we haue
depriu'd our selues of the defence of our Dedication. But fince your
L.L. haue beene pleas'd to thinke these trifles some-thing, heeretofore;
and haue prosequuted both them, and their Authour liuing,
vvith so much fauour: we hope, that(they out-liuing him, and he not
hauing the fate, common with some, to be exequitor to his owne wri-
tings) you will vse the like indulgence toward them, you haue done

The Epistle Dedicatore.

vnto their parent. There is a great difference, vwhether any Booke choose his Patrones, or finde them: This hath done both. For, so much were your L.L. likings of the feuerall parts, vwhen they were acted, as before they vvere published, the Volume ask'd to be yours. We haue but collected them, and done an office to the dead, to procure his Orphanes, Guardians; vwithout ambition either of selfe-profit, or fame: onely to keepe the memory of so worthy a Friend, & Fellow aliue, as was our S H A K E S P E A R E, by humble offer of his playes, to your most noble patronage. Wherein, as we haue iustly obserued, no man to come neere your L.L. but vwith a kind of religious addresse; it hath bin the height of our care, vwho are the Presenters, to make the present worthy of your H.H. by the perfection. But, there we must also craue our abilities to be considerd, my Lords. We cannot go beyond our owne powers. Country hands reach foorth milke, creame, fruites, or what they haue: and many Nations (we haue heard) that had not gummes & incense, obtained their requests with a leauened Cake. It vvas no fault to approch their Gods, by what meanes they could: And the most, though meanest, of things are made more precious, when they are dedicated to Temples. In that name therefore, we most humbly consecrate to your H.H. these remaines of your seruant Shakespeare; that what delight is in them, may be euer your L.L. the reputation his, & the faults ours, if any be committed, by a payre so carefull to shew their gratitude both to the living, and the dead, as is

Your Lordshippes most bounden,

JOHN HEMINGE.
HENRY CONDELL.

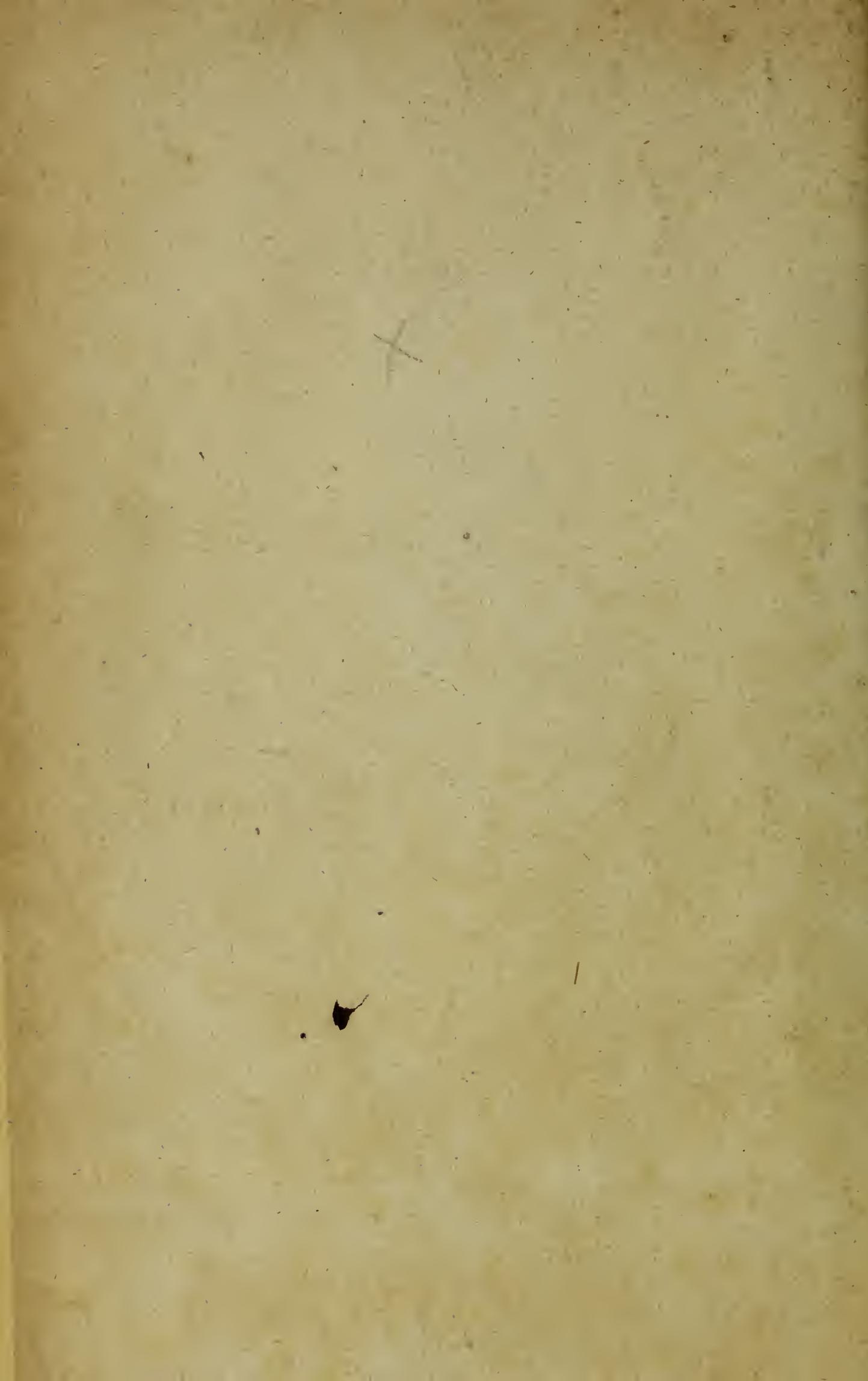
BENJAMINUS JOHNSON. Obiit Anno Dom. 1632
Aet. 63

Fronte nulle Fides huic non dicatur: APELLE
A tanto, VATES, èn rēdirīvus ades.
Immortale duplex micat hic opus: Illius Arte
FORMA, tuā a Pennā FAMA, perennis erit.

E Pinacotheca Nobilissimi & Honoratissimi IOANNIS DOMINI SOMMERS &c. Cui Tabulam hanc humillimè dicat.

Anno suo MAURUS JOHNSON I. C. in tum. Amatoris reddidit 27.30.

G. Vertue



To the great Variety of Readers.

From the most able, to him that can but spell: There you are number'd. We had rather you were weigh'd. Especially, when the fate of all Bookes depends vpon your capacities: and not of your heads alone, but of your purses. Well! it is now publique, & you wil stand for your priuiledges wee know: to read, and censure. Do so, but buy it first. That doth best commend a Booke, the Stationer saies. Then, how odde soeuer your braines be, or your wisedomes, make your licence the same, and spare not. Judge your fixe-penorth, your shillings worth, your ffeue shillings worth at a time, or higher, so you rise to the iust rates', and welcome. But, what euer you do, Buy. Censure will not drive a Trade, or make the Iacke go. And though you be a Magistrate of wit, and sit on the Stage at *Black-Friers*, or the *Cock-pit*, to arraigne Playes dailie, know, these Playes haue had their triall alreadie, and stood out all Appeals; and do now come forth quitted rather by a Decree of Court, then any purchas'd Letters of commendation.

It had bene a thing, we confess, worthie to haue bene wished, that the Author himselfe had liu'd to haue set forth, and ouerseen his owne writings; But since it hath bin ordain'd otherwise, and he by death departed from that right, we pray you do not envie his Friends, the office of their care, and paine, to haue collected & publish'd them; and so to haue publish'd them, as wherc (before) you were abus'd with diuerse stolne, and surreptitious copies, maimed, and deformed by the frauds and stealthes of iniurious impostors, that expos'd them: euen those, are now offer'd to your view cur'd, and perfect of their limbes; and all the rest, absolute in their numbers, as he conceiuē thē. Who, as he was a happie imitator of Nature, was a most gentle expresser of it. His mind and hand went together: And what he thought, he vttered with that easinesse, that wee haue scarce receiued from him a blot in his papers. But it is not our prouince, who onely gather his works, and giue them you, to praise him. It is yours that reade him. And there we hope, to your diuers capacities, you will finde enough, both to draw, and hold you: for his wit can no more lie hid, then it could be lost. Reade him, therefore; and againe, and againe: And if then you doe not like him, surely you are in some manifest danger, not to vnderstand him. And so we leaue you to other of his Friends, whom if you need, can bee your guides: if you neede them not, you can leade your felues, and others. And such Readers we wish him.

A 3

*John Heminge.
Henrie Condell.*



To the memory of my beloued, The AVTHOR

MR. WILLIAM SHAKESPEARE:
AND
what he hath left vs.

TO draw no enuy (Shakespeare) on thy name,
Am I thus ample to thy Booke, and Fame:
While I confesse thy writings to be such,
As neither Man, nor Muse, can praise too much.
'Tis true, and all mens suffrage. But these wayes
Were not the paths I meant vnto thy praise:
For feelieſt Ignorance on these may light,
Which, when it sounds at best, but echo's right;
Or blinde Affection, which doth ne're aduance
The truth, but gropes, and vrgeth all by chance;
Or crafty Malice, might pretend this praise,
And thinke to ruine, where it seem'd to raise.
These are, as some infamous Baud, or Whore,
Should praise a Matron. What could hurt her more?
But thou art proffe against them, and indeed
Aboue th'ill fortune of them, or the need.
I, therefore will begin. — Soule of the Age!
The applause! delight! the wonder of our Stage!
My Shakespeare, rise; I will not lodge thee by
Chaucer, or Spenser, or bid Beaumont lye
A little further, to make thee a roome:
Thou art a Moniment, without a tombe,
And art aliuē still, while thy Booke doth liue,
And we haue wits to read, and praise to giue.
That I not mixe thee so, my braine excuses;
I meane with great, but disproportion'd Muses:
For, if I thought my iudgement were of yeeres,
I should commit thee surely with thy peeres,
And tell, how farre thou didſt our Lily outſhine,
Or ſporting Kid, or Marlowes mighty line.
And though thou hadſt ſmall Latine, and leſſe Greeke,
From thence to honour thee, I would not ſeeke
For names; but call forth thund'ring Aſchilus,
Euripides, and Sophocles to vs,
Paccuuius, Accius, him of Cordoua dead,
To life againe, to heare thy Buskin tread,
And ſhake a Stage: Or, when thy Sockes were on,
Leauē thee alone, for the comparison

Of

Of all, that insolent Greece, or haughtie Rome
 sent forth, or since did from their ashes come.
 Triumph, my Britaine, thou hast one to shewe,
 To whom all Scenes of Europe homage owe.
 He was not of an age, but for all time !
 And all the Muses still were in their prime,
 When like Apollo he came forth to warme
 Our eares, or like a Mercury to charme !
 Nature her selfe was proud of his designes,
 And ioy'd to weare the dressing of his lines ! .
 Which were so richly spun, and wouen so fit,
 As, since, she will vouchsafe no other Wit .
 The merry Greeke, tart Aristophanes,
 Neat Terence, witty Plautus, now not please ;
 But antiquated, and deserted lye
 As they were not of Natures family.
 Yet must I not giue Nature all : Thy Art,
 My gentle Shakespeare, must enjoy a part.
 For though the Poets matter, Nature be,
 His Art doth giue the fashion. And, that he,
 Who castes to write a liuing line, must sweat ,
 (such as thine are) and strike the second beat
 Vpon the Muses anuile : turne the same,
 (And himselfe with it) that he thinkes to frame ;
 Or for the lawrell, he may gaine a scorne,
 For a good Poet's made, as well as borne.
 And such wert thou. Looke how the fathers face
 Liues in his issue, euен so, the race
 Of Shakespeares minde, and manners brightly shines
 In his well torned, and true filed lines :
 In each of which, he seemes to shake a Lance,
 As brandisht at the eyes of Ignorance.
 Sweet Swan of Auon! what a sight it were
 To see thee in our waters yet appeare,
 And make those flights vpon the bankes of Thames,
 That so did take Eliza, and our Iames !
 But stay, I see thee in the Hemisphere
 Aduanc'd, and made a Constellation there !
 Shine forth, thou Starre of Poets, and with rage ,
 Or influence, chide, or cheere the drooping Stage ;
 Which, since thy flight fro hence, hath mourn'd like night,
 And despaires day, but for thy Volumes light.

BEN: IONSON.



John J. Ward
San Diego, California
1922

Vpon the Lines and Life of the Famous

Scenicke Poet, Master W I L L I A M
S H A K E S P E A R E.

THose hands, which you so clapt, go now, and wring
 You Britaines braue; for done are *Shakespeares* dayes:
His dayes are done, that made the dainty Playes,
Which made the Globe of heau'n and earth to ring.
Dry'de is that veine, dry'd is the *Theſpian* Spring,
Turn'd all to teares, and *Phæbus* clouds his rayes:
That corp's, that coffin now besticke thos bayes,
Which crown'd him *Poet* firſt, then *Poets* King.
If *Tragedies* might any *Prologue* haue,
All thos he made, would ſcarfe make one to this:
Where *Fame*, now that he gone is to the graue
(Deaths publique tyring-houſe) the *Nuncius* is.
For though his line of life went ſoone about,
The life yet of his lines ſhall neuer out.

HVGH HOLLAND.

and the following table gives

$$\rho = \frac{1}{\sqrt{1 - \frac{v^2}{c^2}}}$$

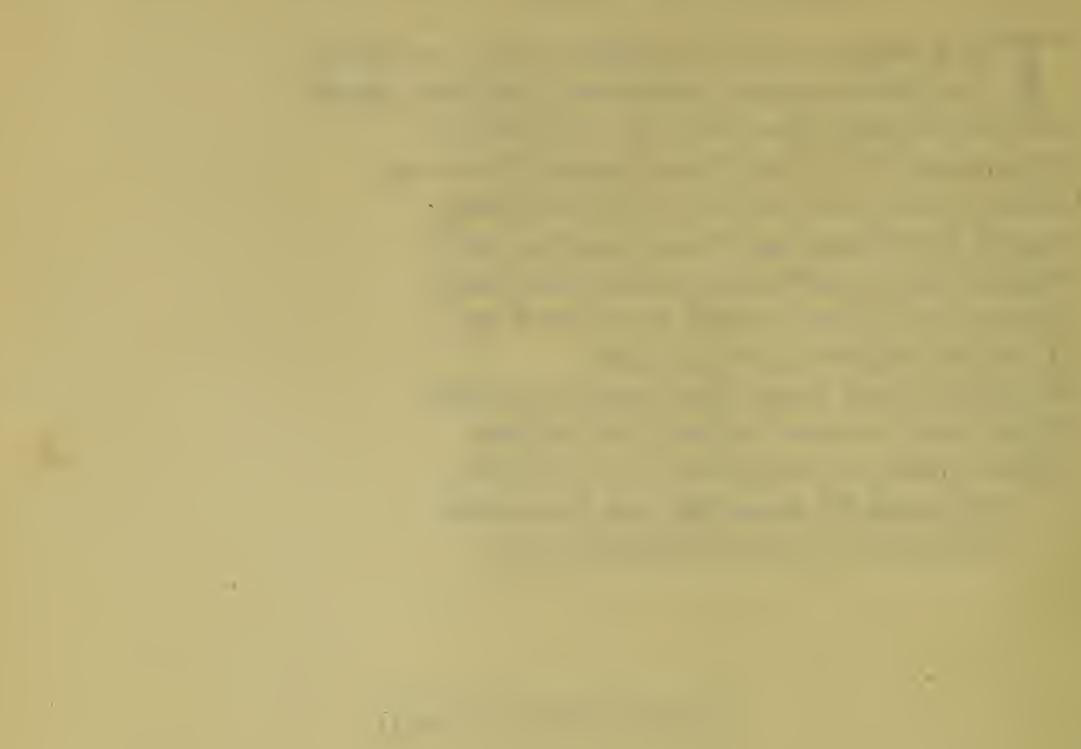


Fig. 1.

TO THE MEMORIE of the deceased Authour Maister

W. SHAKESPEARE.

SHake-speare, at length thy pious fellowes giue
The world thy Workes : thy Workes, by which, out-liue
T_hY Tombe, thy name must when that stome is rent,
And Time dissolues thy Stratford Moniment,
Here we aliuie shall view thee still. This Booke,
When Brasse and Marble fade, shall make thee looke
Frest to all Ages : when Posteritie
Shall leath what's new, thinke all is prodegie
That is not Shake-speares ; eu'ry Line, each Verse
Here shall reuiue, redeeme thee from thy Herse.
Nor Fire, nor cankring Age, as Naso said,
Of his, thy wit-fraught Booke shall once inuade.
Nor shall I e're beleue, or thinke thee dead
(Though mist) vntill our bankrout Stage be sped
(Impossiible) with some new straine t'out-do
Passions of Iuliet, and her Romeo ;
Or till I beare a Scene more nobly take,
Then when thy half-Sword parlyng Romans spake.
Till these, till any of thy Volumes rest
Shall with more fire, more feeling be exprest,
Be sure, our Shake-speare, thou canst neuer dye,
But crown'd with Lawrell, liue eternally.

Digges (Leonard) Prognostication Everlastinge , &c. cuts,
Black Letter, small 4to. imperfect, calf extra, gilt leaves,
7s. — — — — — 1578

1578

2²-v. of Priors Ed. P. 199. there is a very good copy of verses by this L. Digges. of 60 or 70 lines informing us that staff, Beatrice, Iago &c, brought crowded houses, when the Alchymist and Cox were played to empty benches. Julius Caesar

To the memorie of M. W. Shake-speare.

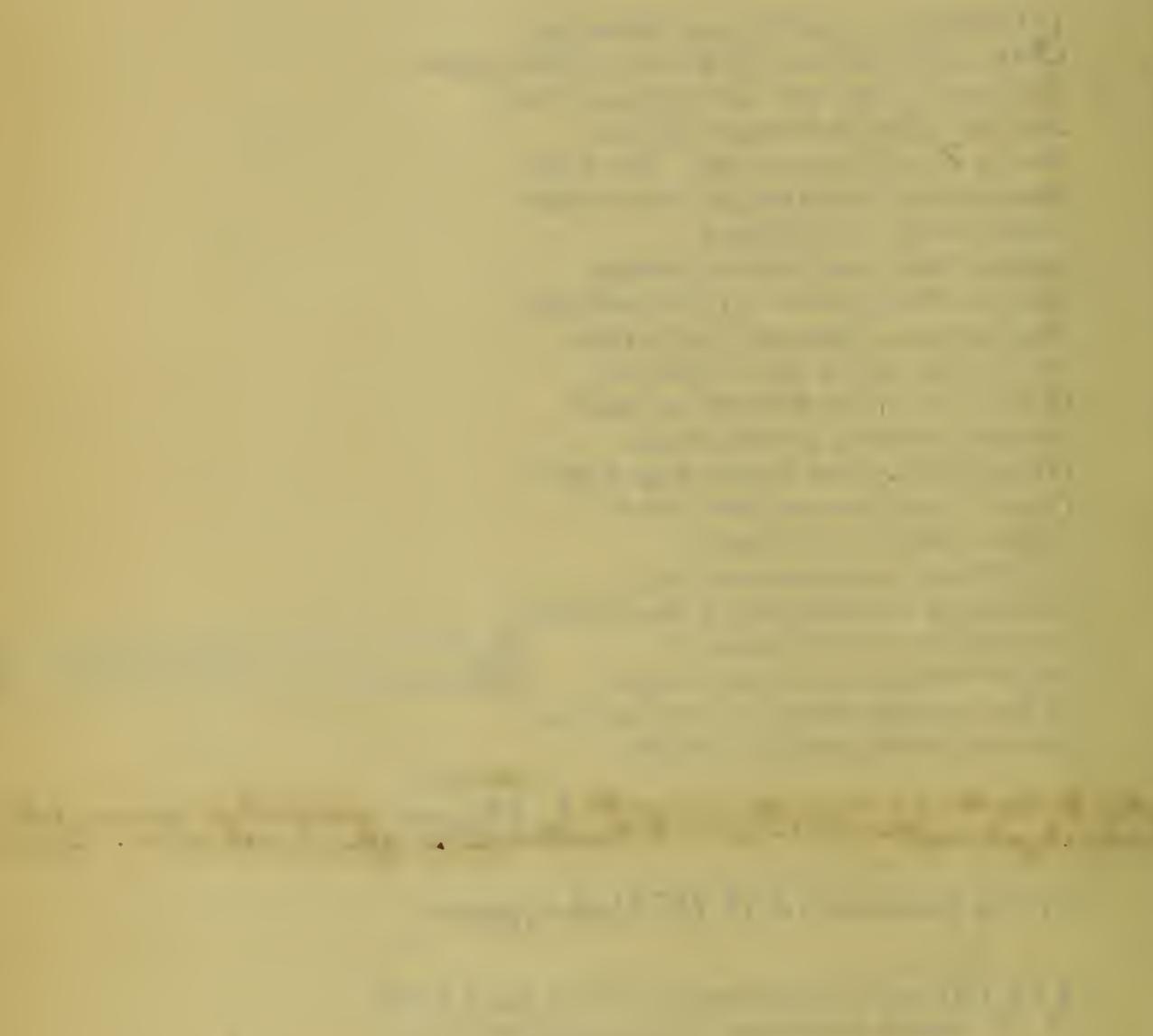
V V EEE wondred (Shake-speare) that thou went'st so soone
From the Worlds-Stage, to the Graues-Tyring-roome.
Wee thought thee dead, but this thy printed worth,
Tels thy Spectators, that thou went'st but forth
To enter with applause. An Actors Art,
Can dye, and liue, to aetle a second part.
That's but an Exit of Mortalitie ;
This, a Re-entrance to a Plaudite.

I. M.
Jasper Mayne
rather
John Marston

ЖЮЛЬ АНД

СЕРГЕЙ БОГДАН
ИЛЬИН

1918



" All that is known with any degree of certainty concerning Shakspere is—that he was born at Stratford-upon-Avon—married and had children there—went to London, where he commenced actor, and wrote poems and plays—returned to Stratford, made his will, died, and was buried."—**STEEVENS.**

" Along with that tombstone information, perhaps even without much of it, we could have liked to gain some answer, in one way or other, to this wide question : What and how was ENGLISH LIFE in *Shakspere's* time ; wherein has ours grown to differ therefrom ? In other words : What things have we to forget, what to fancy and remember, before we, from such distance, can put ourselves in *Shakspere's* place ; and so, in the full sense of the term, understand him, his sayings, and his doings?"—**CARLYLE.**

The Workes of William Shakespeare,
 containing all his Comedies, Histories, and
 Tragedies : Truely set forth, according to their first
ORIGNAL.

The Names of the Principall Actors
 in all these Playes.

<i>William Shakespeare.</i>	<i>Samuel Gilburne.</i>
<i>Richard Burbadge.</i>	<i>Robert Armin.</i>
<i>John Hemmings.</i>	<i>William Ostler.</i>
<i>Augustine Phillips.</i>	<i>Nathan Field.</i>
<i>William Kemp.</i>	<i>John Underwood.</i>
<i>Thomas Poope.</i>	<i>Nicholas Tooley.</i>
<i>George Bryan.</i>	<i>William Ecclestone.</i>
<i>Henry Condell.</i>	<i>Joseph Taylor.</i>
<i>William Slye.</i>	<i>Robert Benfield.</i>
<i>Richard Cowly.</i>	<i>Robert Goughe.</i>
<i>John Lowine.</i>	<i>Richard Robinson.</i>
<i>Samuell Crosse.</i>	<i>John Shancke.</i>
<i>Alexander Cooke.</i>	<i>John Rice.</i>

A CATALOGUE

of the severall Comedies, Histories, and Tragedies contained in this Volume.

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<i>Romeo and Juliet.</i>	53	81
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<i>The Life and death of Julius Cæsar.</i>	109	129
<i>The Tragedy of Macbeth.</i>	131	157
<i>The Tragedy of Hamlet.</i>	152	272
<i>King Lear.</i>	283	303
<i>Othello, the Moore of Venice.</i>	310	330
<i>Anthony and Cleopater.</i>	346	360
<i>Cymbeline King of Britaine.</i>	369	399

CATHARINE

...and I am still more anxious to have
you come to see us.

Yours very truly

John C. H. Smith



This Shadowe is renowned Shakespear's Soule of th'age
 The applause? delight? the wonder of the Stage.
 Nature her selfe, was proud of his designes
 And joy'd to weare the dressing of his lines;
 The learned will Confess, his works are such,
 As neither man, nor Muse, can prayse to much.
 For ever live thy fame, the world to tell,
 Thy like, no age, shall ever paralell.

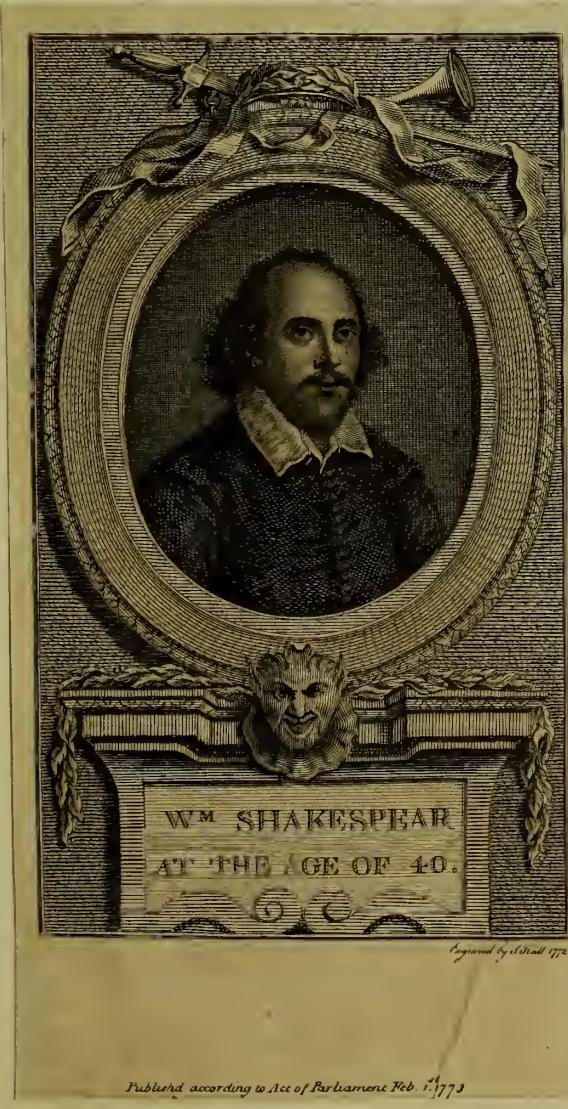
Published by Baldwin, Catherine St. Strand, London.





See 43 m 52.4
" 3945. G.2
86 5.12

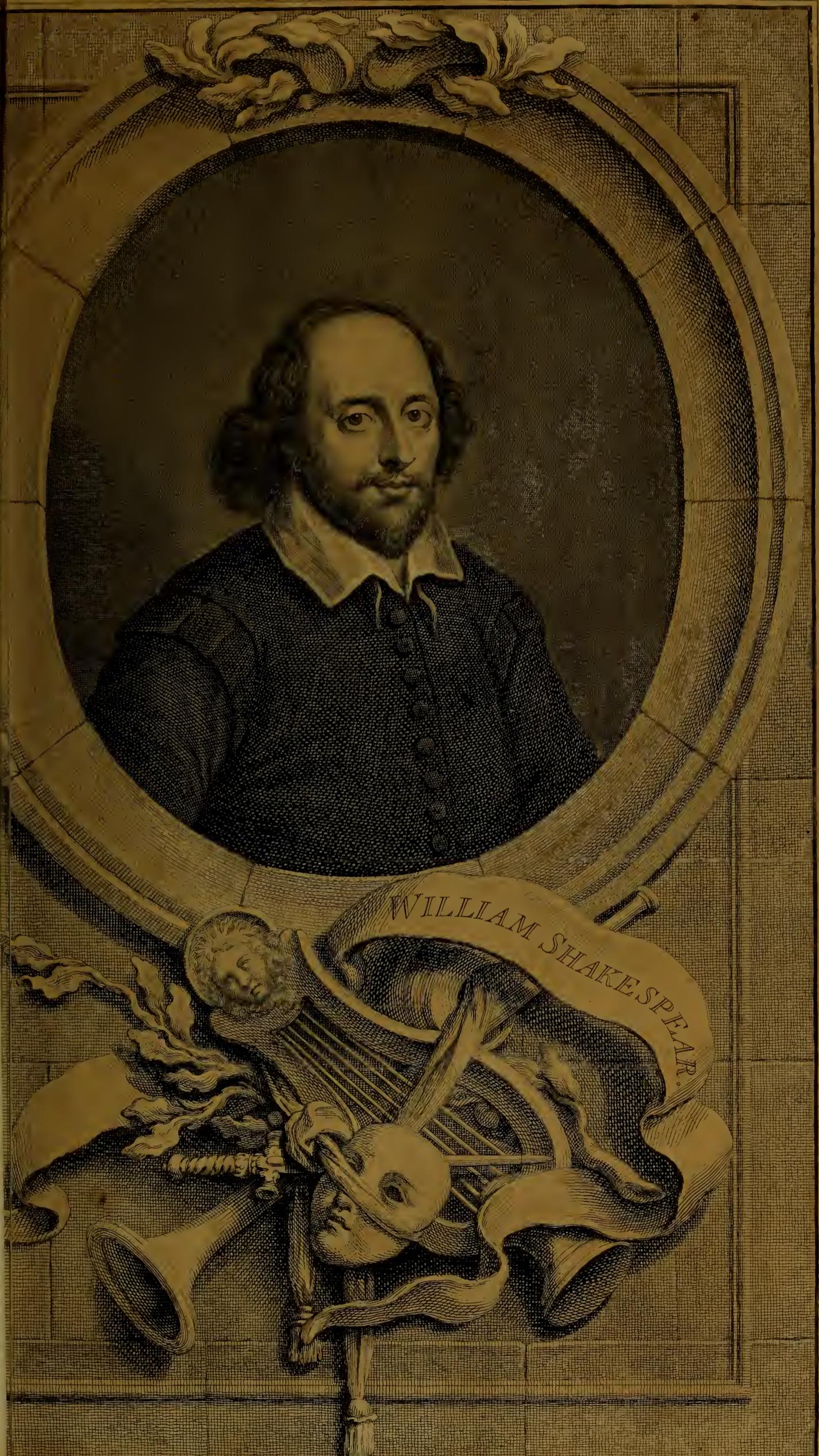
London Printed for J. Bell. British Library Strand Sep^r 5th 1786.



12

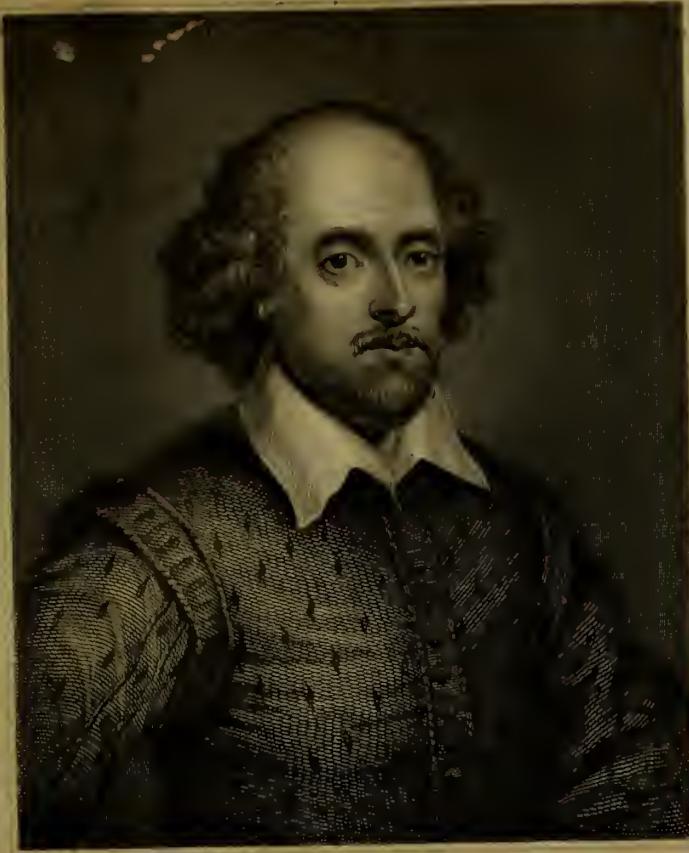
See 185 ~ 3945. G.2

Published according to Act of Parliament Feb. 1. 1770



In the Possession of John Nicoll of Southgate Esq^r Imp^r G. & P. Kingston London T. Newbould sculp. Enst 1747

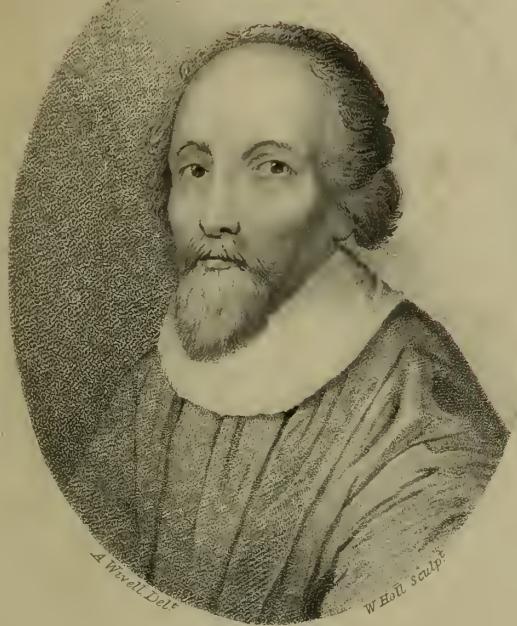
144



15

See 30.7
30.9.6

*Engraved by G. Taylor or Burridge which is said to be the only genuine Picture and Engraved by Cork
by special permission of the Author, the Duke of Chandos whose Collection this small picture was*



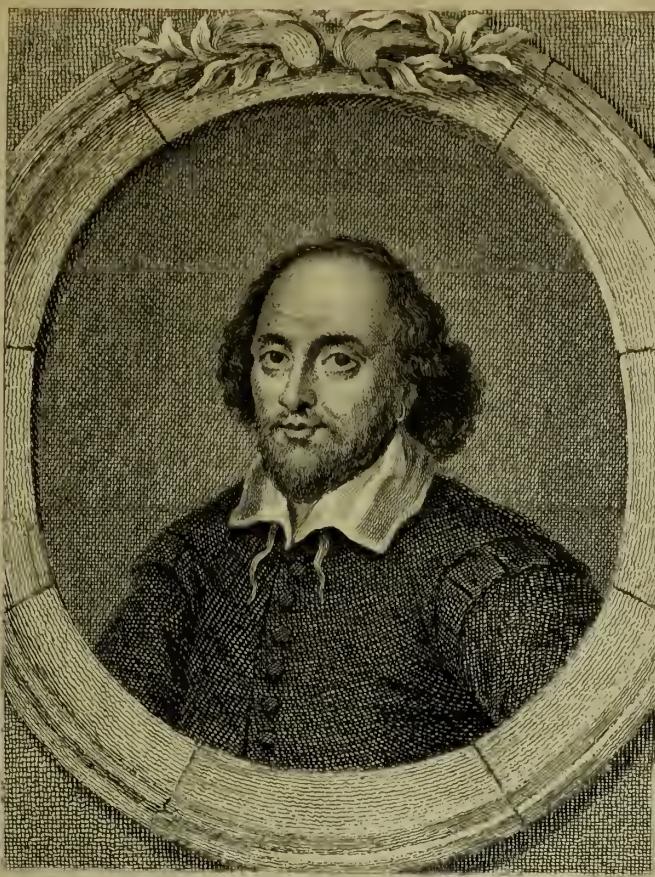
WILL. SHAKESPEARE.

The original Lecture is in the possession of the Author's children.

See 129 in G. 52.4

in Wivell's "Suffolk."

17



WILLIAM SHAKESPEARE.



Engraved by W.H. from a print by J. Smith.

SHAKSPEARE.

*"I — am not shap'd for sportive tricks,
Nor made to court an amorous looking-glass."*

See Hamlet

19



SHAKSPEARE,

engraved by R. Cooper, with Permission
from the Original in the Collection of
John Wilson Croker Esq. M.A.

Published January 11824, by G. Smeele, 13, Arcade, Pall Mall

L. 40 n. S. 80 a. 2
128 . n 52 4

20

*H. Gravelot Sculp*

See 80.5.1



Published by Harrison & C. March. 1793.

21

See G. 202. 8

SHAKSPEARE.

THIS transcendent poet of Nature, the glory of the British nation, was the son of Mr. John Shakspeare, a considerable dealer in the wool-trade, at Stratford upon Avon; where our immortal bard, William, the eldest of ten children, was born, on the 16th of April 1564.

After a very slight education at the grammar-school of the town, he applied himself to his father's business; and married, in his seventeenth year, a respectable young woman, in the neighbourhood, whose name was Hathaway.

The circumstance which brought Shakspeare to London is to be regretted, however we may rejoice at the consequence; being nothing less than that of having indiscreetly joined some other thoughtless young men in purloining deer from the adjacent park of Sir Thomas Lucy, who menaced a prosecution.

Whether distress, or the natural bent of his mind, led him to one of the numerous little theatres then abounding in the metropolis and its environs, is by no means ascertainable; but nothing can be more certain, than that, after some time, he was engaged to perform subordinate characters, probably in his own first dramatick efforts.

As an actor, there seems good reason to believe, that he never reached higher than the character of the Ghost, in his tragedy of Hamlet: as a dramatick writer, he soon excelled all that went before him; and, we believe, there are few persons acquainted with his productions who expect ever to see him equalled.

His native goodness of heart, and cheerful and agreeable manners, were scarcely surpassed even by his exalted genius.

Having written thirty-six plays; been for a considerable time joint proprietor of the Globe Theatre, Bankside, Southwark; and acquired, by his splendid talents and assiduity, sufficient property to satisfy his very moderate views; he purchased a genteel residence at his native place, and prudently retired from the care and fatigues of business, to pass the remainder of his days with ease and tranquillity, in the rational enjoyment of a rural life.

He died the 23d of April 1616, exactly one week after compleating his fifty-second year; and was interred among his ancestors, in the great church of Stratford upon Avon.

Shakspeare's widow survived him seven years; and he left two daughters, who were both married: but his family became extinct in the third generation after his decease. His literary progeny, however, the incorruptible offspring of his immortal mind, will be dear to every grateful and susceptible bosom, till time itself shall be no more.

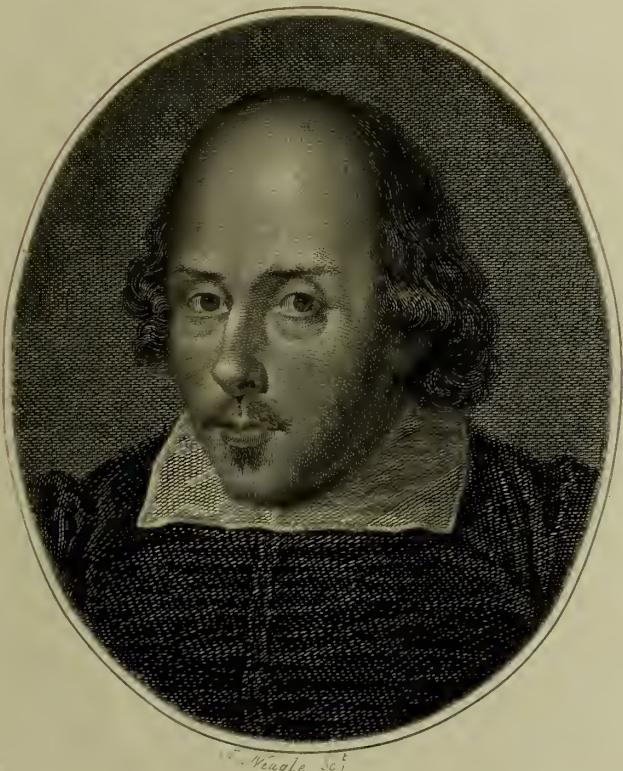
Literary Magazine.

22



WILLIAM SHAKSPERE.

25

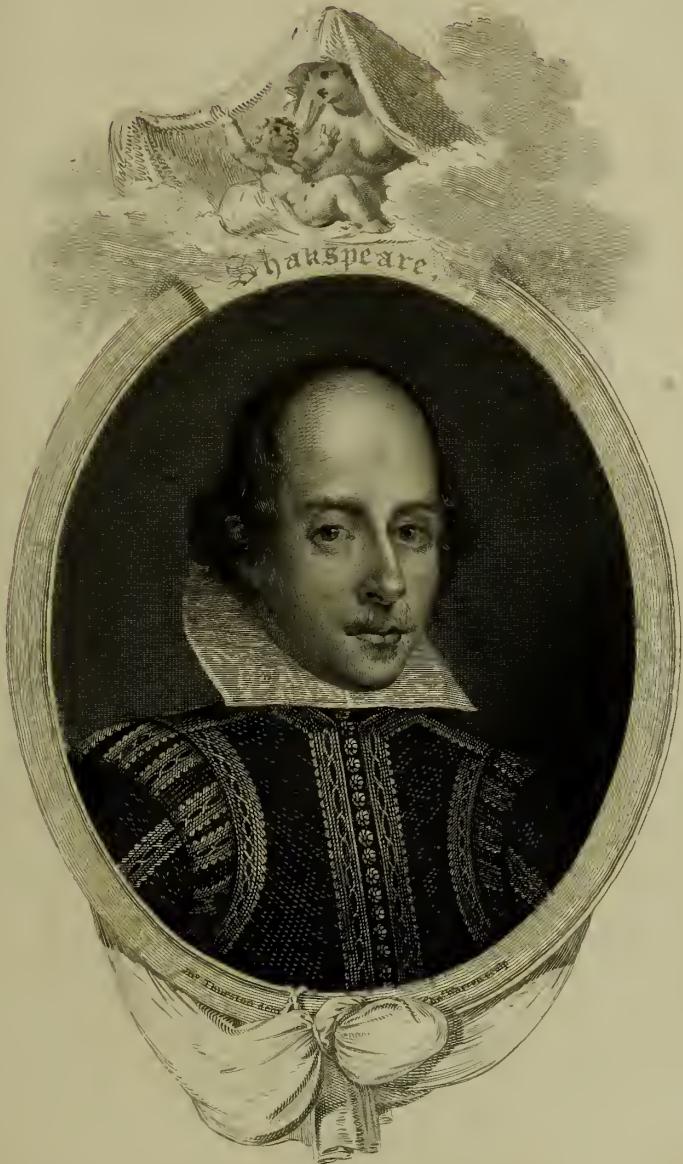
*Neagle sc̄t*

WILLIAM SHAKSPEARE.

Published by J. Johnson, &c. March 31. 1783.

See 94025.1.1
P. 4025.1.1
1020.8.3

24



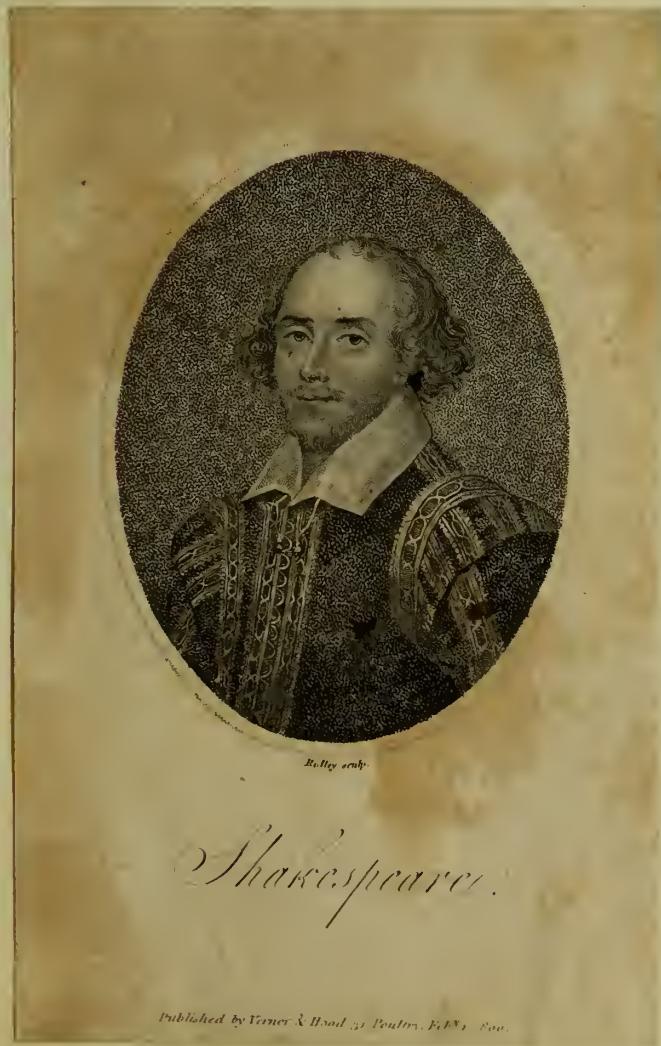
from the original picture in the possession of Mr. Richardson

London, Published July 22, 1805, by James Willis, No. 13, Paper-mazar Row.

*T. Cook sculp.*

SHAKESPEARE.

26

*R. Bailey sculp.*

Shakespeare.

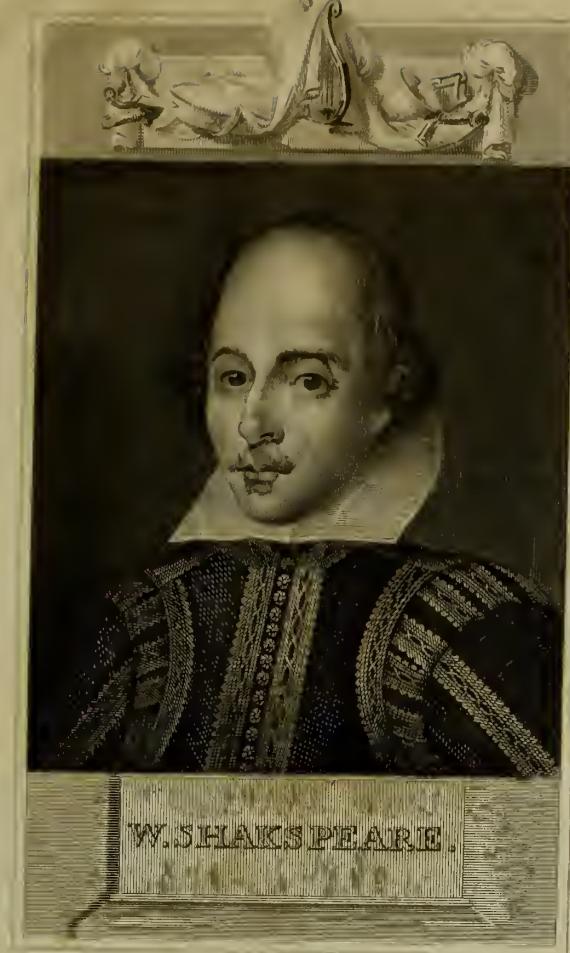


London Engraved & Published 1803, by John Greene, Pupil of S. W. Reynolds.

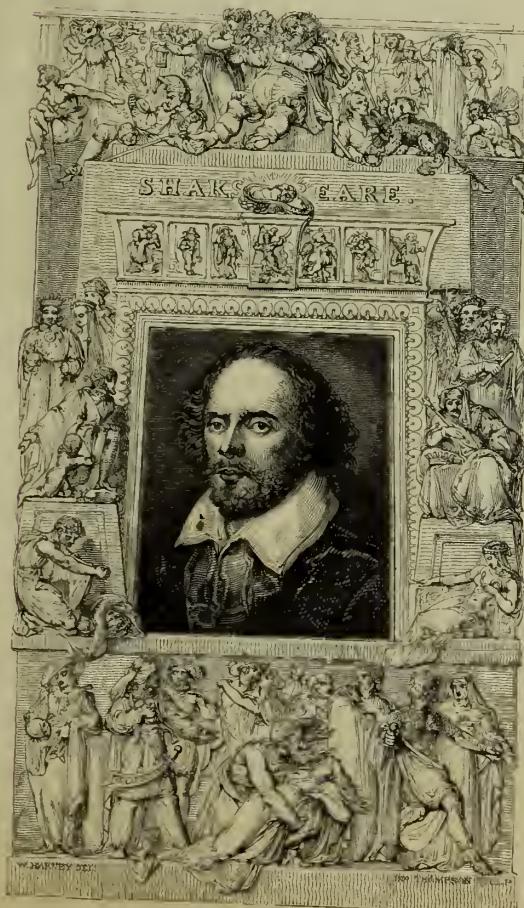
W. SHAKESPEARE

From an original Picture by *[unclear]* in the possession of Richard Cosway Esq^r R.A.

28

*Engraved by C. Marot, from the Original Picture in the Possession of Mr. Richardson.*See 3952.15
99.3.523

29



See 4045.2.1

"Mr. William Shakspeare."

"His true Effigy."

TO BE PUBLISHED ON THE TWENTY-THIRD OF APRIL, 1816,

(*Being the Anniversary of the 2nd Century after his Decease*),

An

Engraved Portrait of Shakspeare,

from

The Monumental Bust

at

Stratford-upon-Avon.

THIS Print will be engraved in Mezzotinto by WILLIAM WARD, from a Painting by THOMAS PHILLIPS, Esq. R.A. after a Cast made from the original Bust by GEORGE BULLOCK.

The justly deserved fame acquired by the above Artists render it unnecessary for me to make one remark on that subject; but if ever their talents were roused by the inestimable worth of a person commemorated by the pencil, graver, and chisel, the Head of Shakspeare must have called into action all their professional skill, and roused all their enthusiasm. Yet it is proper to observe that on the present occasion the best skill is evinced in faithfully portraying the original, and true enthusiasm will be best gratified in rigidly adhering to every line and feature of the ancient model. Copy the bust, I pray you, as it is; nothing extenuate, nor set down aught from fancy. In doing this the artist will have an ample reward in the approbation of the discriminating connoisseur and critic.

Were I not fully satisfied with the genuineness of the Bust, and the talents of the respective Artists, I should certainly never have sacrificed my own time, or trespassed on the attention of the public, by publishing the print now announced. But Shakspeare, like the ignis fatuus, often leads man out of the plain beaten path, and tempts him into those regions where art and nature seem to struggle for ascendancy, and where a surrounding mirror shows him all his own passions, as well as those of the whole human race. Every thing authentic of such a man, and that comes before us in an un"questionable shape," is valuable and interesting; and his Bust at Stratford is certainly of this class.

To gratify the lovers of Shakspeare I am induced to have this Portrait engraved; and am determined that only good and perfect impressions of the Plate shall be sold, each of which will be numbered and signed by

J. BRITTON,
10, TAVISTOCK PLACE, LONDON.

January 31, 1816.

	£. s. d.
Proofs on India Paper, Folio,	1 0 0 each.
Plain Folio, the next Impressions	0 16 0 do.
Plain Quarto	0 10 0 do.

* * As the Proofs and Prints will be marked and delivered in the order of Subscription, Gentlemen may use their own discretion in applying early to the Publisher.—A Mezzotinto Plate will work only a small number of impressions.

This Day is published, in Seven Pocket Volumes, Price 1l. 18s. 6d. in extra boards,

WHITTINGHAM'S EDITION

OF

Shakspeare's Plays;

EMBELISHED WITH

TWO HUNDRED AND THIRTY ENGRAVINGS ON WOOD,
FROM DESIGNS BY THURSTON;

INCLUDING THE

Seven Ages of Man, a Bust of the immortal Bard, and a View of the House in which he was born, with a correct Representation of the Jubilee Procession in which he was commemorated by Garrick.

PREFIXED IS

A MEMOIR OF WILLIAM SHAKSPEARE,

WRITTEN EXPRESSLY FOR THIS EDITION,

BY JOHN BRITTON, F.S.A.

AND THERE IS ALSO A GLOSSARIAL INDEX TO THE WORK.

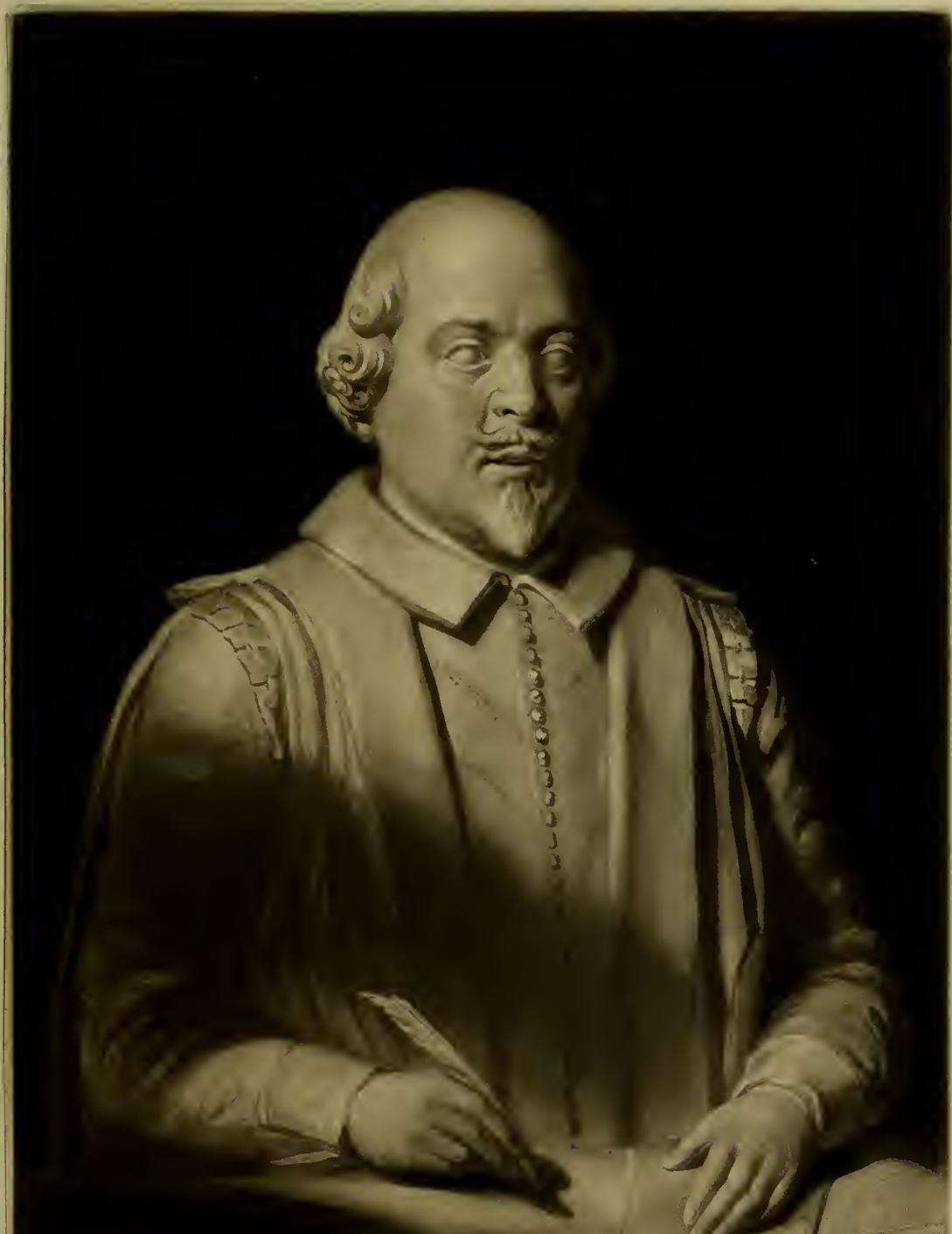
Each Play may be had separate, Price 1s.

* * Another Edition may be had WITHOUT THE EMBELLISHMENTS, Price 1l. 8s. in extra boards.

LONDON:

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PATERNOSTER ROW.

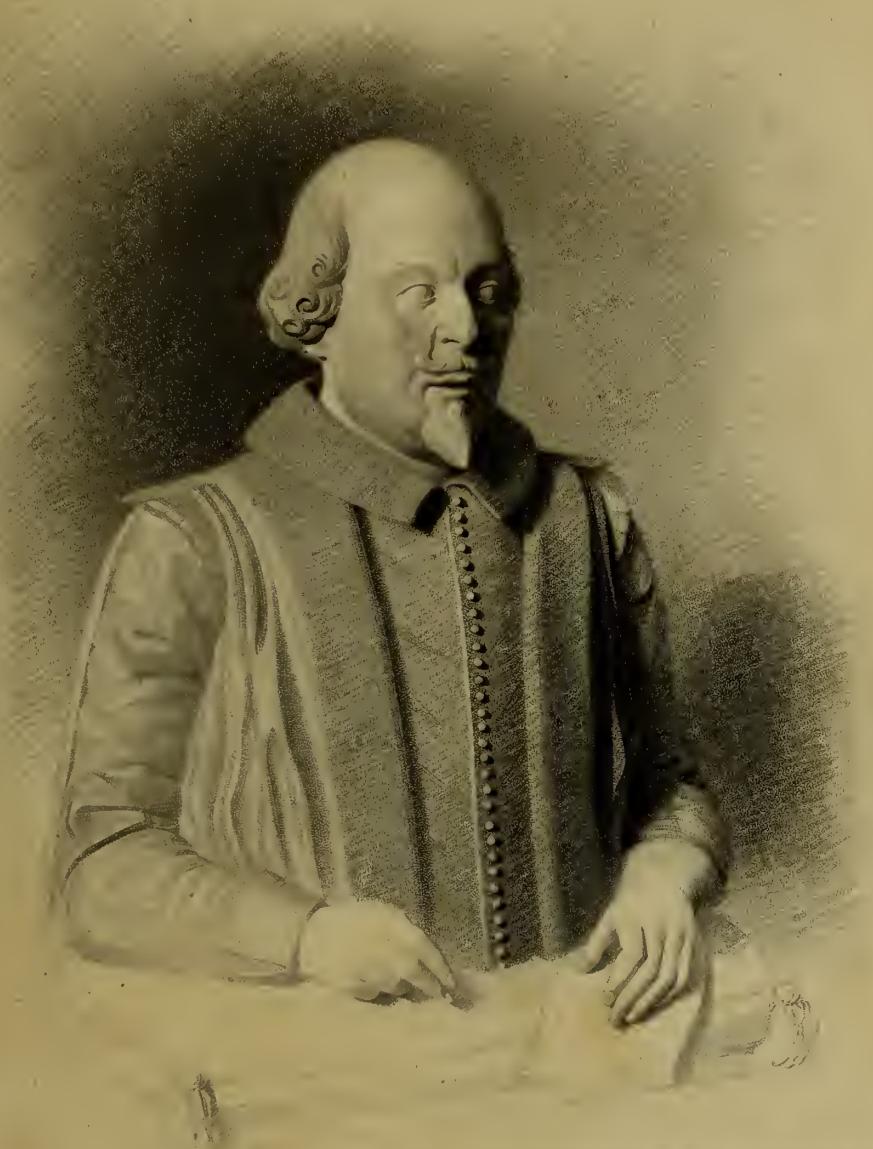
30



ENGRAVED BY W^WARD RA FROM A PAINTING BY THO^W PHILLIPS R^OC^A RA AFTER A CAST BY J^{OB} BULLOCK
FROM THE MONUMENTAL BUST AT STRATFORD-UPON-AVON

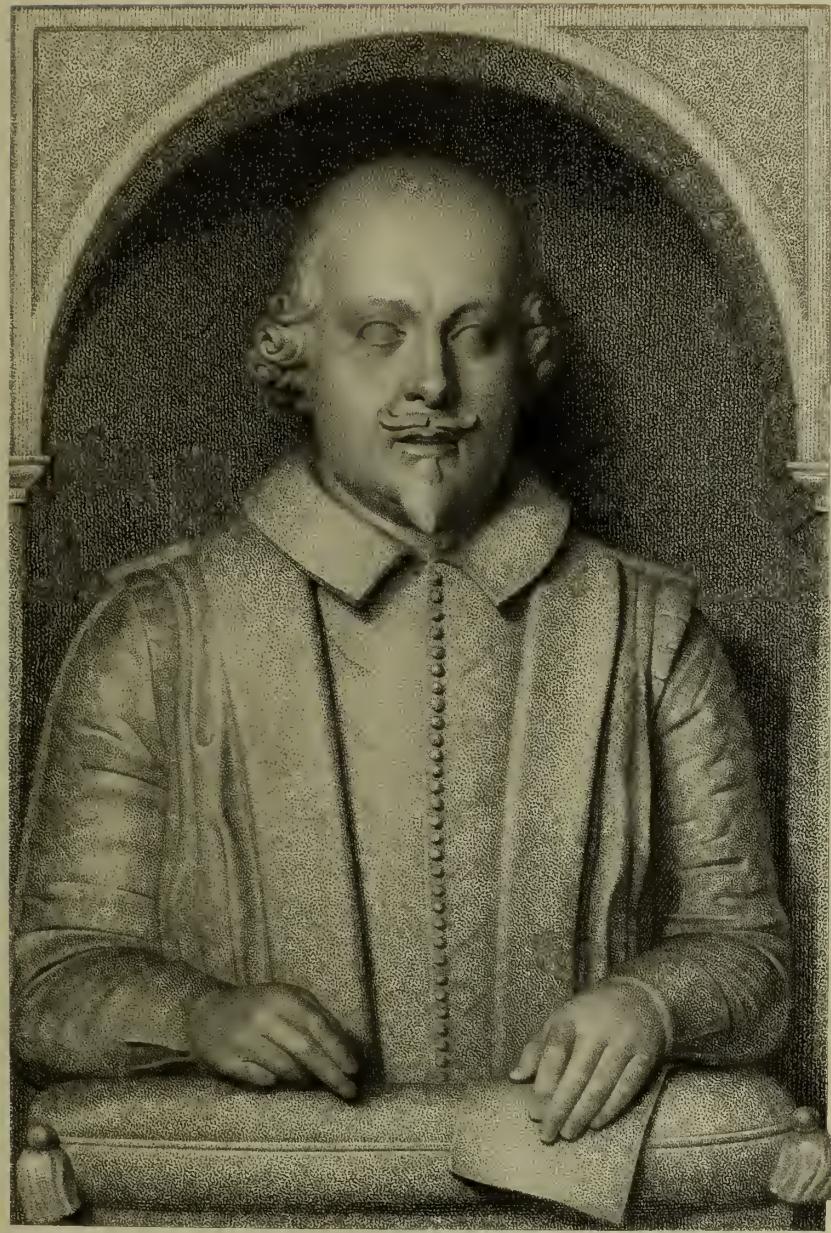
Mr. William Shak speare.
"His true Effigies"

BY THE RIGHT HONORABLE THE EARL OF ESSEX, MEMBER OF SHAKESPEARE'S COUNCIL IN 1700, AND OF THE KING AND
QUEEN'S COUNCIL IN 1701, AND OF THE HOUSE OF COMMONS, AFTER THE PICTURES BY J. BULLOCK, IN THE COLLECTION OF



SHAKSPEARE.

See p. 60a, 23



(Shakspeare.)

TO THE KING'S MOST EXCELLENT MAJESTY,

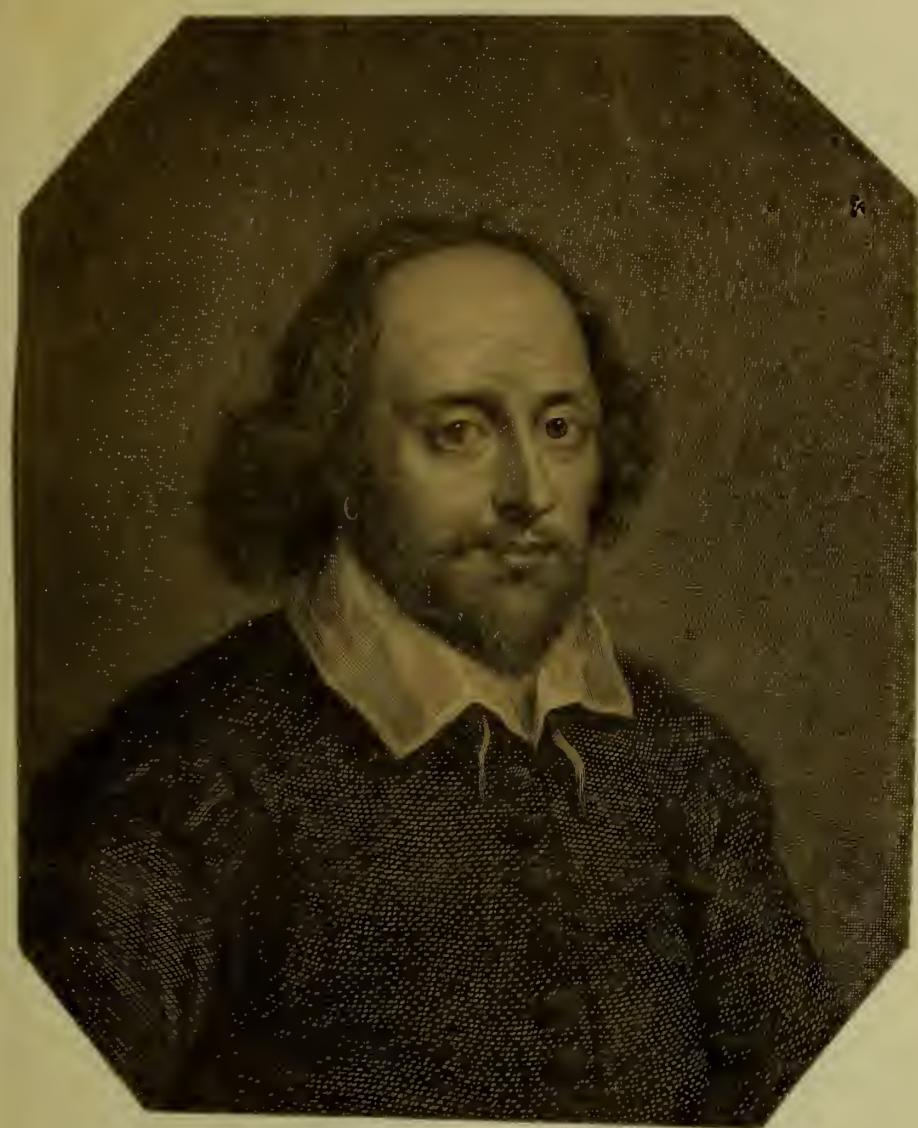
To print wth his moste truacise permission humblye Enscripted
by HIS MAJESTY'S most dutifull Subject and Servt
Geo: Lawford
engrau'd by J. C. Stgar from an original Drawing by A. Wedell on the proportion of 11 to 14.

London Published Nov^r 1825. by Geo Lawford
Saville Place

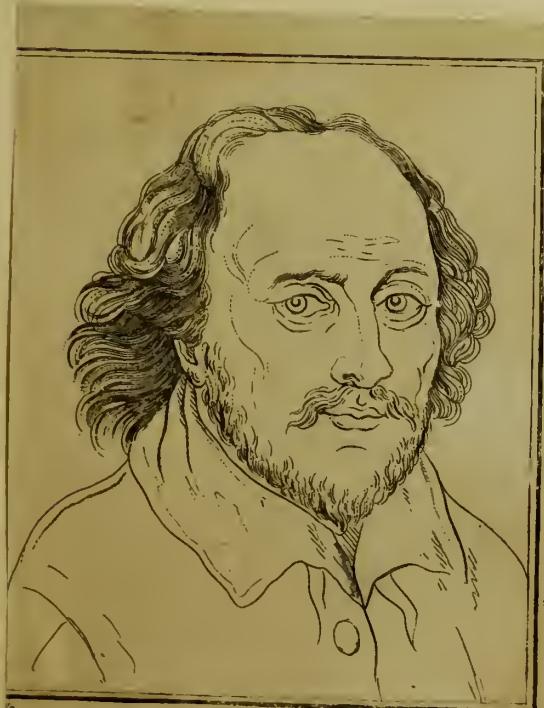
33



See 184 - 8. 4052



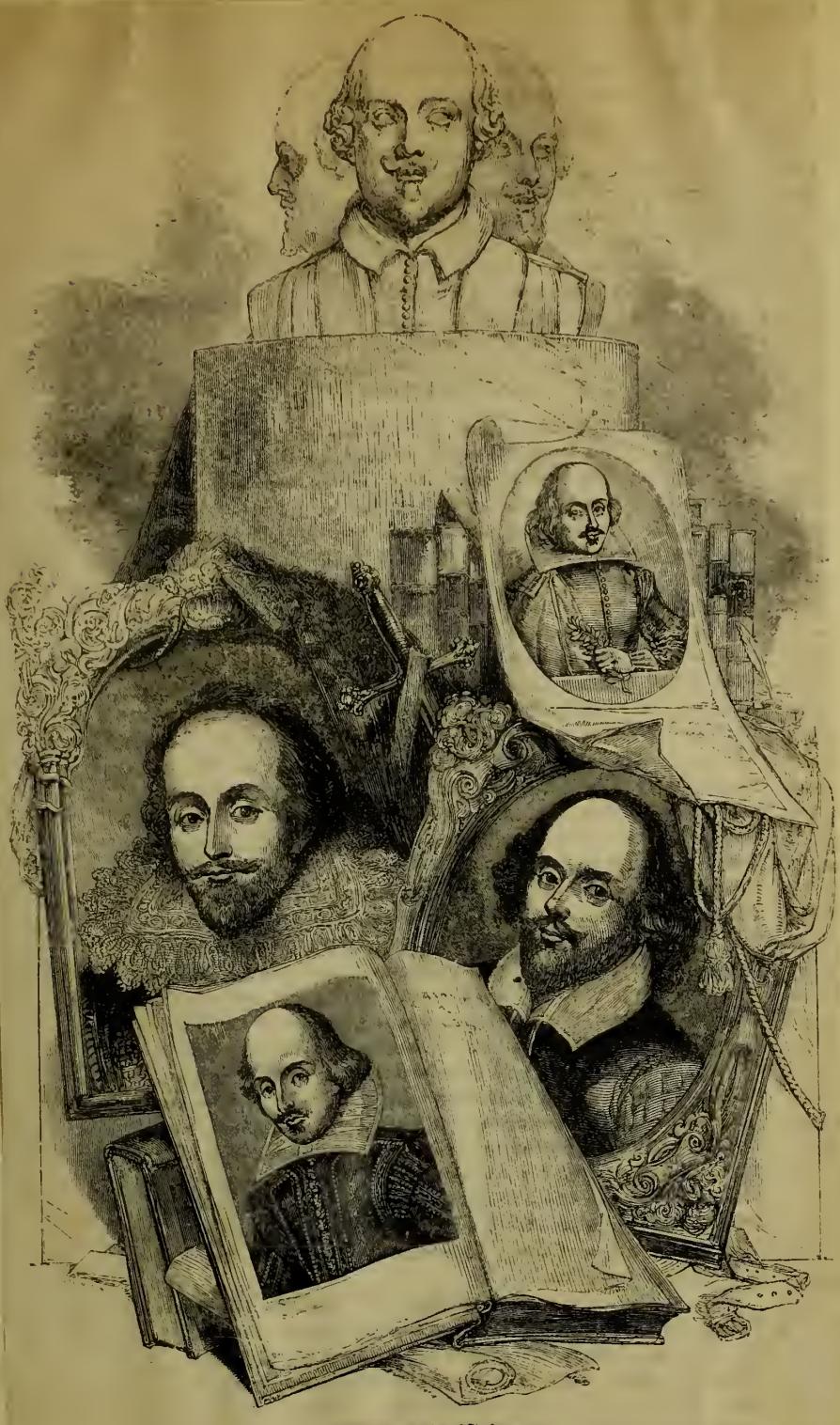
35



36

Shakespeare
From Loveler.

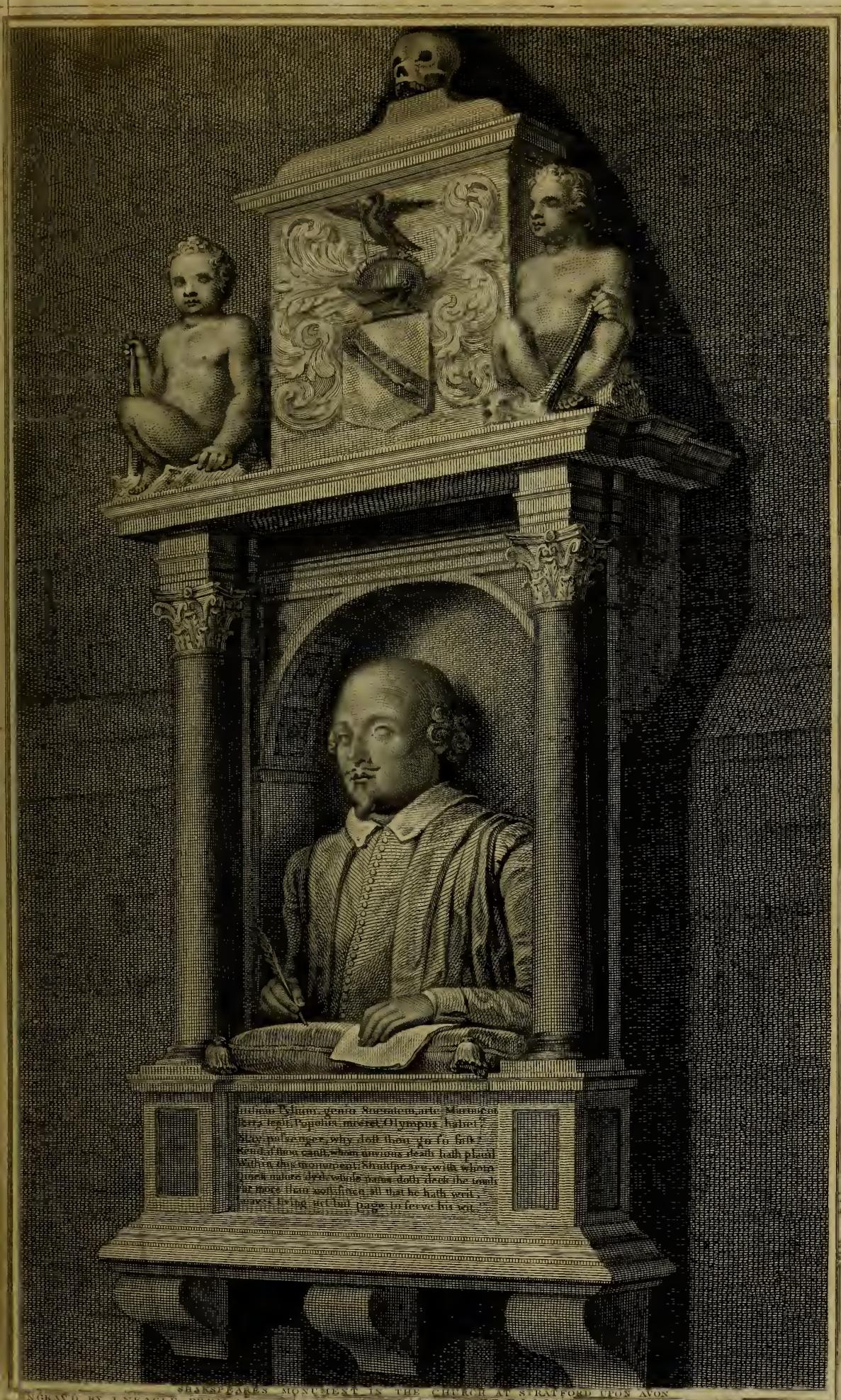
37



1731.—Portraits of Shakspere.

38





SHAKESPEARE'S MONUMENT IN THE CHURCH AT STRATFORD UPON AVON
ENGRAVED BY J. NEAGLE, FROM A DRAWING BY JOS. BOYDELL, & PUB'D BY J. & J. BOYDELL, NO. 90, CHEAPSIDE, LONDON.

40



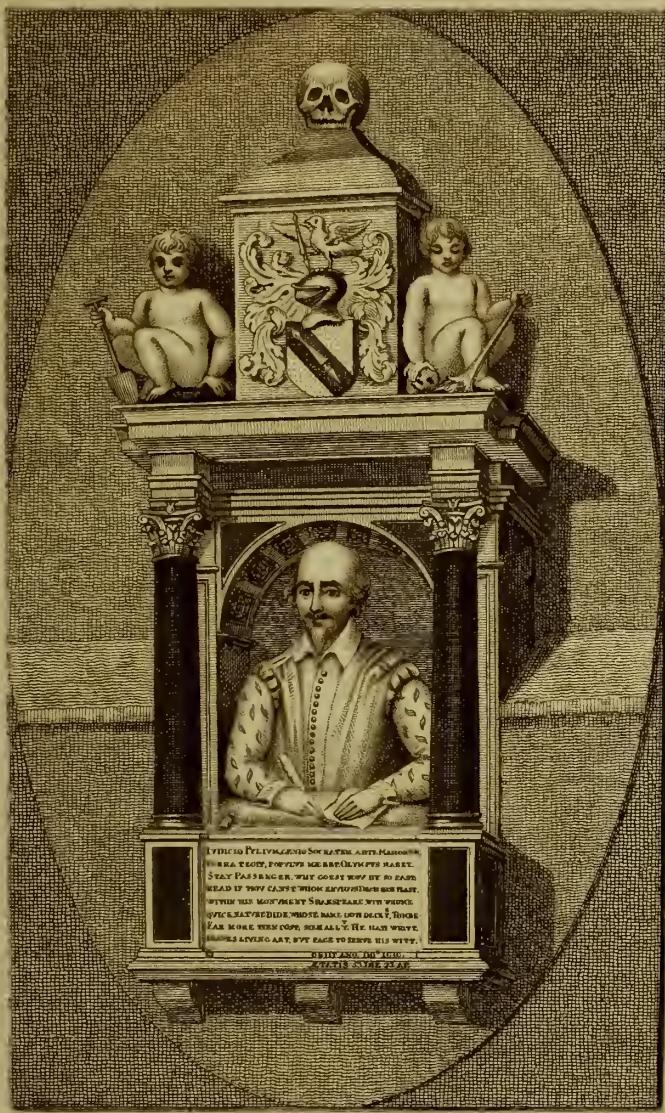
INGENIO PYLUM, GENIO SOCRATI, ARTE MARONEM,
 TERRA TEGET, POPULUS MARET, OLYMPUS HABET.
*Sir P.enger, why dost thou go so fast?
 Read, if thou canst, whom envious Death has plac'd
 Within this Monument; Shakespear, with whom
 Quick Nature dy'd, whose Name doth deck the Tomb
 Far more than Cost, since all that he has Writ
 Leaves living Art, but Poet to serve his Wit.*
Obi. An. Dom. 1616. Aetatis. 52. Die 23 Apr.

G. Vertue Sculp.

page 31: in the life.

3. . 4021.1.1

111



Drawn by E. B. Wedder

Engraved by J. C. Storni.

Shakespeare's Monument.

Published May 1806.

See G. 3442.32
19 in S. 52.4

42



SHAKSPEAR'S MONUMENT.

| 9, 60a 8, 1



Shakespeare's Monument in the
Church at Stratford upon Avon

London, Printed for J. Bell, British Library, Strand, December 1786.

43

11. 9. 52.4

The Mirror

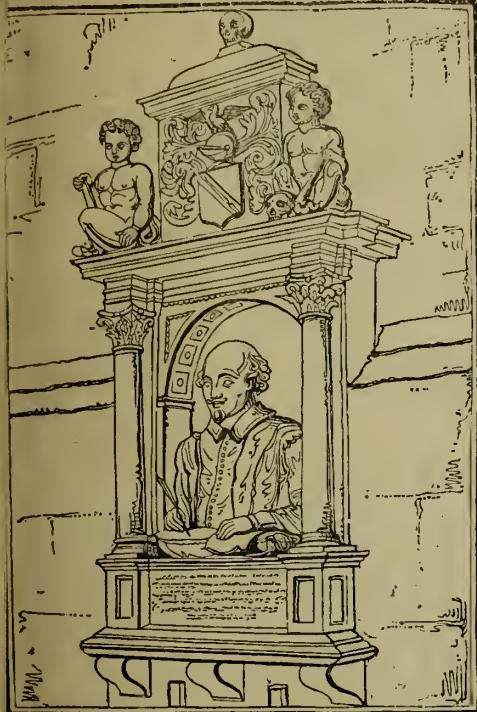
OF

LITERATURE, AMUSEMENT, AND INSTRUCTION.

SATURDAY, APRIL 28, 1827.

[PRICE 2d.]

Shakspeare's Tomb, Stratford-on-Avon.



In a little town of Stratford-on-Avon, celebrated for all time. It was here that the "sweetest song that ever sung" drew his first breath; he stands, to the present day, in the house of his nativity; and in the church, there is the monument to his mortal memory, a correct representation of which is placed above. Mr. Pratt justly observed that an excursion to the favoured haunt of the muses stands in need of no recommendation to the attention of even a homage, of the traveller, who has but a ray of intellect in his head, and a touch of admiration for genius in his heart. We entirely agree in the regard of this elegant writer; and are anxious to relieve both from the frequent annoyances of tourists and travellers to

this attractive place, and from the recent honours done to the memory of the great bard, that such honourable observances are paid by those who, in heart and mind, truly revere all that is allied to rare and exalted genius.

In addition to what we have recorded in our former volumes, on introducing two engravings of objects of great interest, the church of Stratford,* and the house of Shakspeare,† we have only to add a few remarks in illustration of our present subject. Shakspeare died on the 23rd of April, 1616; on the 25th, his body was consigned to its native earth, under the north side of the chancel of the great church at Stratford. A flat stone, cover-

* *Mirror*, vol. viii. p. 419.

† *Ibid.*, vol. i. p. 161.

45



Engraved by B.H. "

1814. The Author of the First Folio.



W. Banks R.A. fecit.

Represents

J. Storw. sculp.

SHAKSPEARE seated between the DRAMATIC MUSE & the GENIUS of PAINTING
— who is pointing him out as the proper subject for her pencil?

Pub'd Decr. 1798. by J. BOYNELL. No. 90, Cheapside. East the Shakespeare Gallery. Pall Mall.

47



78



S^R. THO^S. LUCY, KN^T.

Taken from his Monument in Stratford Church.

79

Engraved by James Sutherland.

Portrait of John Combe

taken from his Effigies on an Alabaster Monument

in the Church at Stratford upon Avon.



Published by Harrison del'd. Sep. 1. 1794.

FLETCHER.

JOHN FLETCHER was a descendant of friends as respectable in the church, as those of his poetical colleague, Beaumont, in the law. His father was Dr. Richard Fletcher, Bishop of London; and our poet, who was born in Northamptonshire, in 1576, received his education, as well as his friend Beaumont, at the university of Cambridge, to which his father was a considerable benefactor. He made great proficiency in his studies, and was esteemed a good scholar. Nor was he less remarkable for extraordinary wit and vivacity, which soon rendered him a devotee to the Muses. From this close attachment, and the connection which he luckily formed with a genius fully equal to his own, he was soon raised to one of the most elevated situations in the temple of dramatick fame.

Such is the similarity of genius, in Beaumont and Fletcher, that we are unable to perceive, at the present day, on perusing their plays, that two writers were concerned in producing them. It seems the general opinion, however, that the judgment of Beaumont was employed to correct and prune the rich luxuriance of Fletcher's exuberant imagination. In short, that Fletcher's peculiar talent was wit; and Beaumont's, though much the younger man, judgment.

But whatever might be the mode in which they co-operated, nothing is more certain, than that their productions were the favourites of the age in which they lived, and then far more frequently acted than either Shakspeare's or Ben Jonson's. This, however, seems no great proof of the superior sagacity of the times; which were, indeed, the licentious days of Charles II. Still it must be confessed, that the plots of Beaumont and Fletcher's plays are ingenious, interesting, and skilfully managed; the characters are forcibly marked; and the dialogue, though often too coarse and licentious, is sprightly and natural.

After the death of Beaumont, it has been said that Fletcher was assisted by Shirley in forming the plots of his plays: but this seems to be advanced on very vague authority. In fact, little is known respecting the life of Fletcher; who died in London, of the plague, in 1625, and was interred in the ancient church of St. Mary Overy, Southwark.

It has been ingeniously remarked, by Philips, on the merits of our chief dramatick writers, that each excelled in his peculiar way: “ Ben Jonson, in his elaborate pains and knowledge of authors; Shakspeare, in his pure vein of wit, and natural pathetick height; and Fletcher, in a courtly elegance and genteel familiarity of stile, with a wit and invention so overflowing, that the luxuriant branches were frequently lopped off by his almost inseparable companion, Francis Beaumont.”

50





Published by Hartman & Co. Nov. 1894.

CAMDEN.

THE learned and venerable William Camden, the boast of British antiquaries, was born at London, May 2, 1551. His father was a painter, probably of heraldry, and he was first sent to Christ's Hospital, afterwards to St. Paul's School; from whence, at the age of fifteen, he went to Oxford. His inclination for the study of antiquities began early to be developed. While he was an undergraduate at Christ Church, he surveyed all the churches and chapels in Oxford, and gave a description of the monuments and arms which they contained.

In 1575, Dr. Gabriel Goodman, Dean of Westminster, who had given him much friendly assistance at the university, having procured him to be chosen second master of Westminster School, he began to digest his collections for his great work, the *Britannia*, to which he devoted all his spare hours and holidays, for ten years. It was written in Latin, and first appeared in 1586.

In 1593, he succeeded Dr. Edward Grant, as head-master of Westminster School; and, the year following, published the fourth edition of his *Britannia*, corrected and greatly enlarged. It was now violently attacked by Rafe Brooke, York Herald; but Camden, in his *Defence*, proves that, in many places objected to, himself was right, and his antagonist wrong; and, in Dr. Smith's interleaved copy of the *Britannia*, at Oxford, there is a formal Recantation by Brooke.

In 1597, Camden published his Greek grammar, which was received in all the publick schools in England. Our author was, the same year, promoted to be Clarenceux king at arms.

In 1600, he published an account of all the monuments of the kings, queens, nobles, and others, in Westminster Abbey, with their inscriptions. Four years afterwards produced his *Remains of a greater work concerning Britain, the inhabitants, their languages, names, surnames, empresses, wise speeches, poeties, and epitaphs*; being a collection of such curious articles as he had obtained while treasuring materials for his *Britannia*.

In 1615, appeared his *Annals of Queen Elizabeth*; and, in 1622, he founded a lecture on history, in the university of Oxford, to which he devoted the manor of Bexley, in Kent, worth 400*l.* a year.

He died at Chiselhurst, November 9, 1623; where he had chiefly resided during the last fourteen years of his life, and directed by his will that he should be buried. His executors, however, interred him, with great funeral pomp, in Westminster Abbey.

Camden was not less famous for his virtues, than for his learning. In his writings he was candid, in his conversation easy, and in his life exemplary. He is the chaste model of all succeeding antiquaries.

51

Published January 27th 1764 by James Whatman at Faversham in Kent

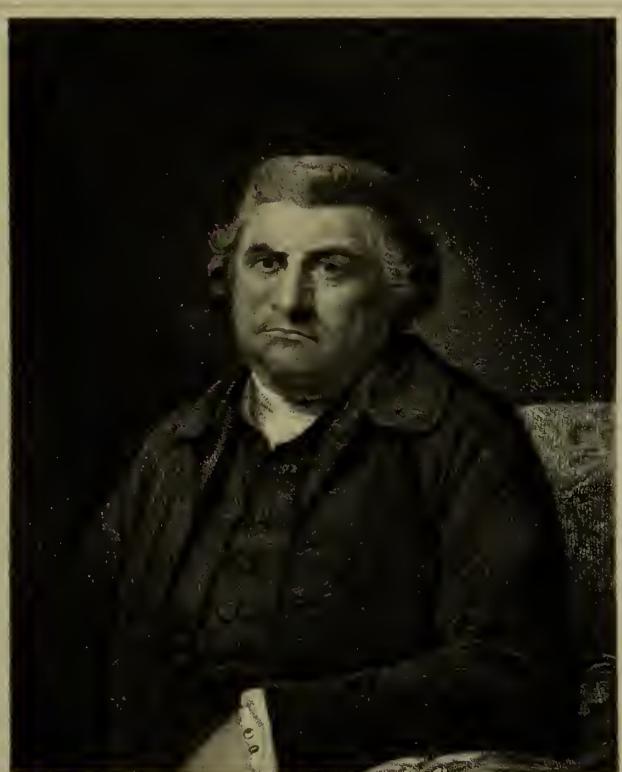
52

*W. Sharp, sculp*

SIR WALTER RALEIGH.

Published by G. Kearsley at N° 46 in Fleet Street.

53



THE REV'D DR. MARTIN

B.D. F.S.A.

Engr. J. D. & J. G. C. 1781.

Published by J. Virtue & Son, Decr 2d 1818.

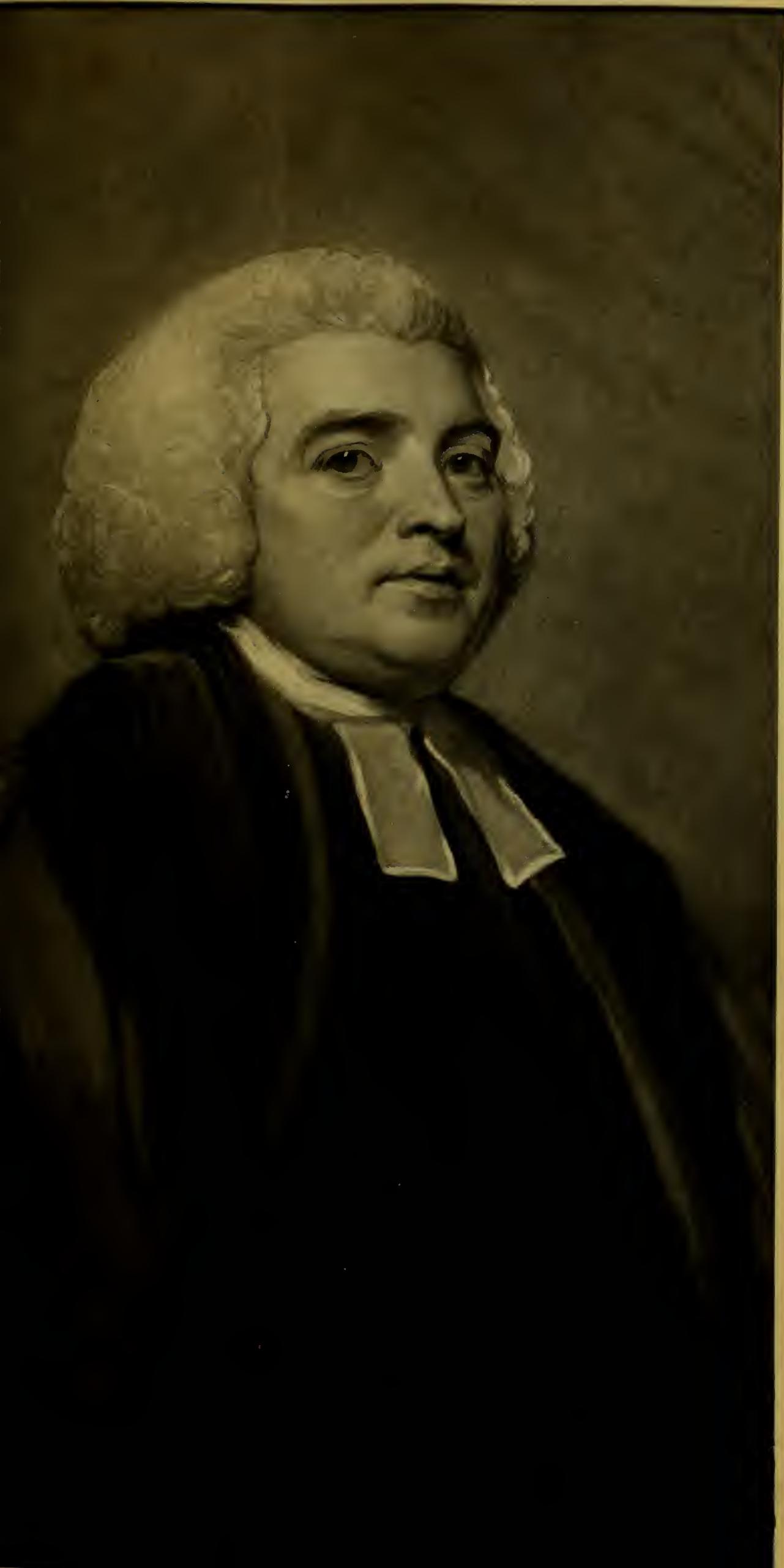
54



Harding del

Knight Sculp

JOHN MONCK MASON,





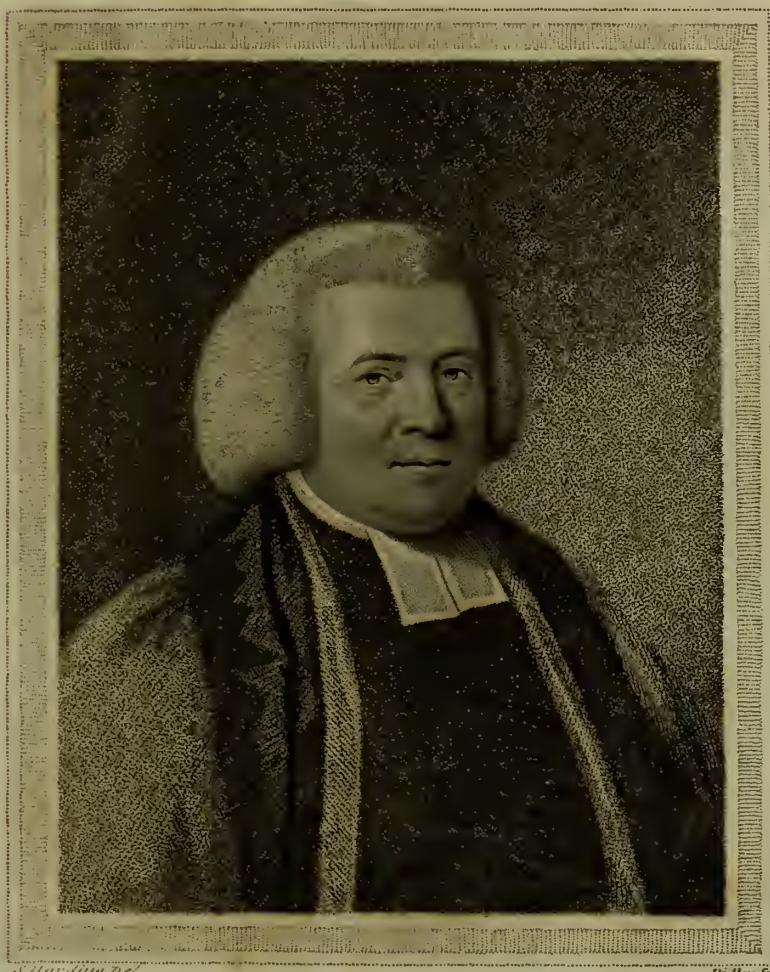
London, Published for John Murray, Albemarle St. March 1, 1810.

REV. RICHARD FARMER, D.D.

Engraved by T. Hedges from the Original in Emanuel College, Cambridge

To rare P. 503

57



Richard Farmer, D.D.

Hodley Sc.

RICHARD FARMER, D.D.
F.R.A.S.S.

Published March 20, 1794, by R. Farmer, 139, Fleet Street.

58



59



EDW. CAPELL ESQ.^r

London Printed for John Bell British Library Strand October 3^d 1787.

Q.D.

*Delattre sculp^t**From an original Picture Painted by S^r G. Kneller, in the Collection of S^r Chas: Hanbury Bart.**London Printed for John Bell British Library Strand March 30th 1787.*

61

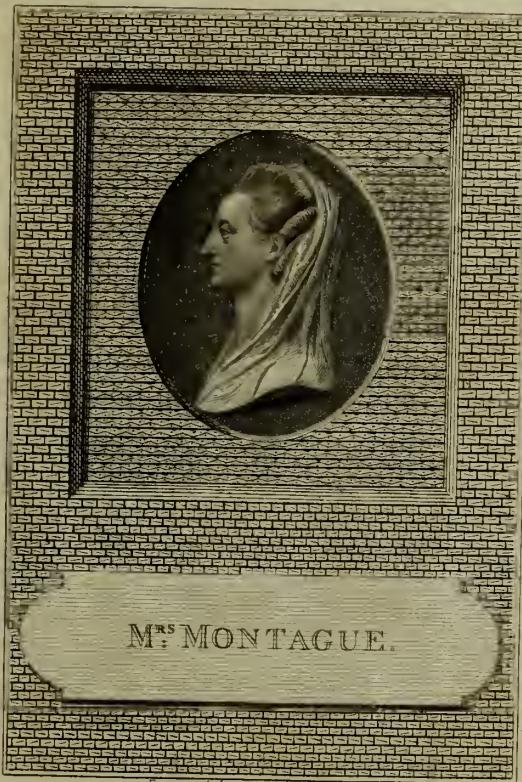


Engraved by Astor Smith from a Picture in Gloucester Palace.

WILLIAM WARBURTON,
BISHOP OF GLOUCESTER.

London Printed by I. Bell. British Library Strand Feb'y 7 1788.

62



Published by L. Sewell, Ormiston, 1785.

62



Mrs. Anna Maria Fox.

R. Martelleggi Reg'd. Sculp.

Mrs. ANNA MARIA FOX.

Print'd by R. Hardins Fleet-Street March 1. 1792.

A



Painted by Zoffany.

Engraved by T. Hodgetts.

GEORGE STEEVENS ESQ^{RS}. F.R.S.

&c. &c.

*London, Published for John Murray, Albemarle Street, March, 1816.**To face P. 271*

THE LATE MR. MALONE'S SHAKSPEARE.

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BY EDMOND MALONE.

In 16 vols. crown octavo size; for sale, on account of the proprietor, at Messrs. THOMPSON and Co.'s, Haberdashers, 77, New Bond-Street, price in boards, £4..12..0, or bound at rates proportioned to the bindings.

THE above History of the English Stage, which occupies the whole of the second volume, is chiefly drawn from some very curious and authentic lately discovered manuscripts. These volumes besides contain Mr. TOLLETT's opinion concerning the morris dancers on his window, with an engraving of them, ancient ballads, novels, and other pieces, to which the plots of some of the dramas have been traced; prefaces, notes, and remarks, in addition to Mr. MALONE's, selected by him from fifty-five commentators and critics, including the most recent, previous to this publication, by STEEVENS, REED, &c. In many of the notes, wooden cuts, copied from publications contemporary with the poet, are introduced, to illustrate the customs of the times, and to give the antient melodies of the songs. The work, for the better accommodation of the reader, is, in this edition, divided into sixteen ~~disproportionately~~ thick volumes, instead of eleven, as in the first edition; and the notes and remarks which Mr. MALONE laments in his preface, his having been obliged, from their occurring too late, to throw into a supplement, are, according to his desire, incorporated with the work, by being each inserted in its proper place. All the author's poems, with the commentary of STEEVENS, MALONE, and others, are to be found in the fifteenth and sixteenth volumes.

In 1806, the proprietor of this edition, being in London, and understanding that the first had been many years out of print, applied personally to Mr. MALONE, for permission to have that now offered to the public; sold here, which he very politely and liberally gave, without any limitation; but afterwards, in some degree, qualified in an answer to a letter, accompanying a copy sent to him as a present, an abstract of which follows.

Mr. MALONE to the Proprietor.

Sir,
Queen Anne-street, East, June 15, 1806.

I should have returned you many thanks for the Irish edition of my Shakspeare, before now, but that my time has been taken up by an unlucky accident, which happened to one of my sisters. I fear I did not make myself perfectly understood when we talked on the subject of that edition. I should be unwilling that many copies of it should be disposed of in London. I am preparing, and hope soon to put to press a new and much improved edition of the same work; and it would have a tendency to make the public less solicitous about my new work. At the same time, as I mentioned to you, if you can draw back some of the money you have expended, by the disposal of from fifty to one hundred copies, in the course of a year, I should be unwilling to prevent you from doing so; but I much doubt

whether the booksellers of London will permit such sale. If you should deal with them, and they should bring the Irish copies into the market, just at the time that my new edition appears, it would certainly have a tendency to hurt the sale, by presenting, at a cheap rate, what must be called the same work.

I am, Sir, &c.

EDMOND MALONE.

Mr. MALONE had mentioned in the conversation above alluded to, that the new edition in contemplation, was to consist of twenty volumes, royal octavo, at twenty guineas; that he had proceeded so far as to have purchased or bespoken, (which is not exactly recollect) the paper, and that he expected it to be out about the following Christmas; but though he survived this conversation six years, he did not live to accomplish the design; and is said by persons who had dealings with him in the book line, to have relinquished the idea previous to his death, so that at present the work is not to be had but by the purchase of this edition.

That he had formed a right judgment of what might be expected of the London booksellers, will appear from the answer dated October 10, 1806, of a principal house to a subsequent proposal for the purchase, now in the proprietor's possession, and of which the following is the purport.

"That they decline the purchase. That though Mr. MALONE had not transferred the property to the London trade, yet the edition, from which that in question is printed, called MALONE's edition, contains a vast body of notes, which they, as one of the London proprietors look on as certain copy-right. That they had consulted Messrs. &c. &c. (naming several of the other principal London booksellers). That they being of the same opinion, the point would be brought to issue, if the 16 vols. should be obtruded for sale in London."

On the above it need only be observed, that the threat of bringing the matter to issue on the right of copy, could not influence the proprietor to desist, as he then did, from any further attempt at sale in London; it being well known, that a bookseller's exclusive privilege can exist but 14 years, and the work containing the matter in which the present copy-right was claimed having been given to the public sixteen years before. The cause was a doubt whether, notwithstanding the Union, the books might not still be considered as a foreign impression, in which case they were liable to confiscation, and the importer to severe penalties, until after the expiration of twenty years; but it may be inferred from hence, where the sale is on account of the proprietor, why it is not put into their hands.



E. MALONE ESQ.

Engraved by Bartolozzi from a Picture painted by Sir Jos^a Reynolds.

London Printed for J. Bell British Library Strand May 16th 1787.

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Lately Published,

A PORTRAIT OF SHAKSPEARE,

When at the Age of Thirty-three; engraved by Mr. R. COOPER, from the Original in the possession of the Publisher, price 15s. The size is suitable to the four first Folio, and Boydell's Editions.

MACHELL STACE returns his most grateful acknowledgments to the Public for their very liberal Subscription to the above engraved Portrait, and respectfully submits to them the few following Particulars relative to the Original.

M. STACE bought the Picture of Mr. LINNELL, Streatham-street, Bloomsbury, who bought it of Mr. TUFFING, Great Queen-street, Lincoln's Inn Fields. It was Sold at Mr. SQUIRRE's Auction Rooms, where it was sent for Sale, with other Pictures, &c. the property of JOHN GRAHAM, Esq. who purchased it of Mr. SATHARD, at the Old Green Dragon Public House, Willson-street, Moorfields; Mr. SATHARD bought it Twelve Years since in a Sale of Fixtures, with some other Paintings, &c. belonging to the Three Pigeons, in Long-alley, Crown-street, Shoreditch, a very ancient built Public House, distant about 300 yards from Willson-street; Mrs. WHEATLEY, the Landlord's Daughter, who now lives in Angel-alley, near Long-alley, then resided with her Father at the Three Pigeons, and says, she recollects the Portrait there more than Forty-four Years since, with the other Fixtures, &c. as they had been taken from time to time, by-different Landlords. Previous to the Sale, the License had been taken from the Three Pigeons, and it is now an Eating House, the Sign of PEEPING TOM, a Print of which is here added, from a Sketch obligingly taken by JOHN BARRETT, Esq.



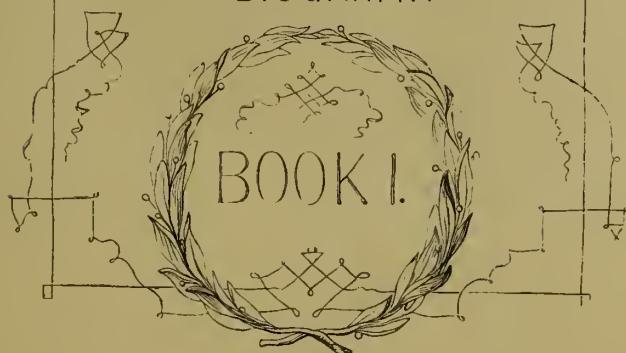
P.S. M. STACE hopes, by the kind assistance of his Friends, to be made acquainted with more particulars respecting the House to which this Portrait of SHAKSPEARE has been traced, and also concerning the Family who then resided there; the result of which shall be communicated, if it should be deemed interesting or illustrative of the subject.

5, Middle Scotland Yard, May 8th, 1811.



William Shakspeare

A BIOGRAPHY



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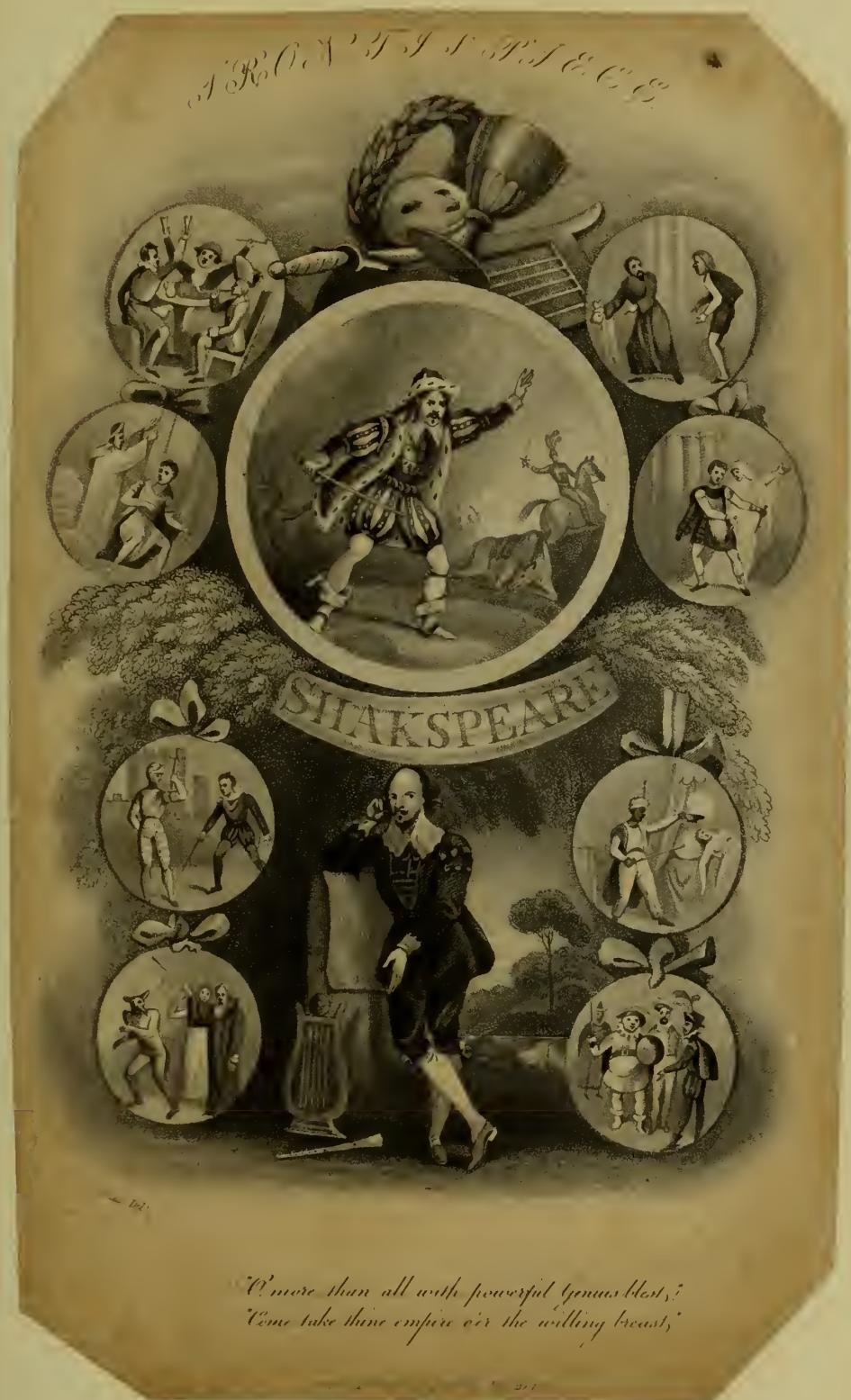
His Royal Highness GEORGE Prince of WALES.

(SIR) If this Edition of the immortal Shakspeare possesses any merit in preference to its predecessors, it may be attributed to the influence of your illustrious patronage on its first being offered to the world. YOUR ROYAL HIGHNESS was graciously pleased to countenance the undertaking, & it then became more eminently my duty & my zeal to spare neither care nor expence in the execution of the work.— If I have fortunately succeeded so far as to render it in any degree worthy your Royal attention, & approbation, I shall think myself happy being, Sir

YOUR ROYAL HIGHNESS'S
most dutiful & devoted Servt John Bell.
British Library
London.



London Printed 1st March 1788, for J. BELL. British Library, Strand. —



"P' more than all with powerful genius blast,
Come take thine empire o'er the willing breast."





Burney del'd.

C. Apotheo. sculp't.

*Here, VIRTURE listening stood, whilst Shakespear play'd
Had wonder'd at the Work herself had made!*

Churchill





